

DEIXIS IN *OVER THE MOON* MOVIE SCRIPT

SKRIPSI

*Submitted in Partial Fulfillment of Requirement
for the degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

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Dengan ini menyatakan bahwa skripsi saya yang berjudul "**Deixis in Over The Moon Movie Script**" adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

Bila mana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

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(RIANA PURWATI)

ABSTRACT

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The purpose of this research is to identify the types of deixis used by the character in the *Over The Moon* movie script, to investigate how the types of deixis used in the movie script, and to explain the reasons for the use of deixis realized in the *Over The Moon* movie script. This research used a descriptive qualitative approach. The data was obtained from the script for the movie *Over The Moon*. The data consisted of 385 utterances with 1076 deixis. From the data obtained, person deixis occurs 768 times (71%), social deixis occurs 112 times (10%), discourse deixis occurs 75 times (7%), place deixis occurs 65 times (6%), time deixis occurs 56 times (5%). Deixis was realized due to grammatical and structural reasons in the script. Each letter employed deixis to indicate a variable that was dependent on the speaker's intent. Person deixis was the most prevalent sort of deixis since it is used to discuss a person's experience and how they are seen by others.

Keywords: *Deixis, movie script, utterance*

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CHAPTER I

INTRODUCTION

1.1. The Background of the Study

According to Field (2005:2), movies are a combination of art and science. It can be interpreted that a movie is a work of art in the form of a series of live images that are rotated to produce an illusion of moving images presented as entertainment. The illusion of a series of pictures produces an eternal motion within the kind of video. Some industries additionally use film to convey and represent their symbols and culture. Filmmaking is also a form of expression, thoughts, ideas, concepts, feelings, and moods of a human being visualized in films.

Movies can introduce us to new ideas and help us explore different social lives. The subtitle is the word or words shown on the screen moving from speech as a dialogue, identification or description of the screen, etc. The movie script contains dialogue spoken by the characters in the movie. This contains dialogue and shows the expressions and actions of the character. In addition, the movie script has many deixes including types and deixis functions.

According to Yule (2017:367), deixis is a term that comes from the Greek word deixis, which means "pointing" via language. In addition, Rahadi (2019:50) stated that deixis is words that take meaning from speech situations (person, time, and place) when the words are used. The relationship between language and context is reflected in the structure of language itself. In simple terms, deixis refers to something, a function that refers to things that are outside the language.

The types of deixis are often used in the expression of thoughts in daily life, both verbally and in writing. These thoughts are factual and non-factual, for example, faculties are found in daily life conversations and non-factual in short stories, novels, and films. Deixis is used as a strategy to attract people to understand the storyline of the movie, what is being said, what was said, and so on. Deixis is one of the scopes of pragmatic studies.

According to Levinson (1983:21), pragmatics is the study of the relationship between language and the context in which it is basic understanding. Levinson also added that pragmatics includes a discussion of presuppositions, speech acts, conversational implicatures, aspects of discourse structure, and deixis.

In this study, the researcher focused on the phenomenon of deixis in the *Over The Moon* movie script by using a pragmatic study. *Over the Moon* is a computer-animated musical adventure fantasy comedy film produced in 2020. It premiered at the Montclair Film Festival on October 17, 2020, followed by Netflix and select theaters released on October 23. One of the reasons the researcher examines the *Over The Moon* movie script as the object of study is because it has a unique deixis element and its characteristics so it is interesting to study again. In addition, research on deixis in *Over The Moon* movie script has never been done before.

1.2. The Identification of the Problem

Related to the background, the researcher identifies the problems as follows:

1. to find out the deixis types used in the *Over The Moon* movie script.
2. to describe how the types of deixis are realized.

3. to know why are the deixis realized in the way they are.

1.3. The Scope and Limitation

The scope of this research is deixis and is limited to the types of deixis. This study focused on five types of deixis. There are personal deixis, time deixis, place deixis, social deixis, and discourse deixis.

1.4. The Formulation of the Problem

The problems of this research were formulated as follows:

1. What types of deixis are used in the *Over The Moon* movie script?
2. How are the types of deixis used?
3. Why are the deixis realized in the way they are?

1.5. The Objective of the Study

This research aims at describing the language phenomenon in using the deixis. Moreover, the research wants to find the types of deixis used in the *Over The Moon* movie script. Specifically, the objectives of the research are as follows:

1. to analyze the types of deixis used by the character in the *Over The Moon* movie script.
2. to investigate how are the types of deixis used in the *Over The Moon* movie script used.
3. to explain the reasons for the use of deixis realized in the *Over The Moon* movie script.

1.6. The Significant of the Study

It is expeted that findings of this reseach are useful theoretically and practically:

1. Theoretically

The research finding helps in learning English about deixis, especially the types of deixis that are used in the *Over The Moon* movie script.

2. Practically

The results of this study are expected to provide a valuable contribution to lecturers, students, readers, and further researchers, the researcher hopes this research can provide significant benefits in teaching English.

CHAPTER II

THE REVIEW OF LITERATURE

2.1. Theoretical Framework

2.1.1. Pragmatics

Communication depends on recognizing the meaning of words in an utterance and recognizing what speakers mean by their utterances in a particular context. According to Yule (2017:361), the study of what speakers mean, or “speaker meaning,” is called pragmatics. In addition, Siminto (2013:14) stated that the pragmatic level is the study that studies the use of language with its various aspects, as a means of verbal communication for humans.

Pragmatics is the youngest branch of linguistics and still needs to continue being excited. Demands inflame this newest branch of science also in line with the stretching trend of the development of language and language studies the study of language learning that abandons the thinking model the formalists then put forward their thinking model functionalists. According to Rahadi (2019:49), some common objects of pragmatic study that can be mentioned include the deixis phenomena, implicature phenomena, and the phenomenon of language politeness.

Because pragmatics is recognized as inseparable from linguistics, language studies do not reach pragmatics. It is still not complete to study the nature of language itself, it must be emphasized that it is pragmatic is the newest branch of linguistics. So, pragmatics is not a separate scientific entity that does not have a parent, but an entity that is based on the science of linguistics or linguistics. Howev-

er, it must also be acknowledged that not all linguists or linguistics think alike about the pragmatic constellation in linguistics.

Pragmatics is a science that studies a meaning about to of an utterance. Speech is the use of languages such as a series of clauses, a phrase, a word, or even a sentence delivered by a certain speaker and in a certain situation. Learning through pragmatic studies can have benefits for a person or group to be able to speak about the meanings explained by others, opinions, assumptions of someone, someone's argument, and the types of utterances someone says when they are interacting with other people. Pragmatics can involve someone understanding each other according to the study of linguistics, but in linguistic studies, especially pragmatics can also requires someone to understand what's in the other person's mind indirectly live.

In pragmatic analysis, the focus of the study is the conversation that is explicitly or implicitly behind the speech that analyzed it. The speech's meaning will be identified using the language carefully by considering it concretely in the speech situation component. In the study of pragmatics, the technical term deixis (from Greek) for one of the basic things we do with speech.

2.1.2. Deixis

According to Senft (2014:5), natural languages are context-bound, and the subdiscipline of linguistics that concerns how languages encode features of the context of utterances is called deixis. In addition, Levinson (1983:54) stated that the single most obvious way in which the relationship between language and con-

text is reflected in the structures of languages themselves is through the phenomenon of deixis.

Based on the statement above, in the discussion of pragmatics, there is the meaning of the use of deixis where the word refers to the previously mentioned meaning. Deixis is part of a pragmatic study that discusses the meaning of words which is referred to from the word that is referred to from the word used in an utterance. The discussion about deixis needs to be understood in more depth because one deixis with another and the meaning that arises from the type deixis is different and considering deixis is a pragmatic study that occurs in every utterance in which there is deixis which has different meanings and contexts.

Deixis means designation through language. Most of the linguistic forms that are used to complete a pointer or reference are called deixis expressions. Deixis expressions are often also called indexical. Deixis indexical is an expression that is between the beginning of the forms spoken by someone in a formal context of use and can use to refer to oneself or others by using person deixis such as “I”, “me”, “you”, “we” or “his”.

Deixis is the location and identification of people, objects, events, processes, or activities discussed or referred to about the dimensions of space and time when spoken by the speaker or being spoken to. Deixis is the scope of pragmatic study which focuses on references in speech contexts that exist in a language. Levinson (1983:54) stated that deixis explains that every form of language that has a pointing function or reference is included in the deixis expression which must pay attention to each aspect that exists in an utterance context to be able to understand

its meaning. In addition, Yule (2017:367) stated that if something is close, but we don't like it, we can use a "not close" term to describe it, thereby pushing it away from us by using deixis.

Aspects of a speech context can be interpreted by elements of deixis by explaining the form of speech that has the function of referring or referencing. In seeing the purpose of a reference in the use of deixis elements, one must: know the starting point or point of the reference. Understanding the meaning of deixis reference in an utterance context must be seen from the point of view of the speaker, it can be described that the speaker is the center, the reference place is the place where the speaker is doing the utterance, the discourse reference is the discourse that comes from the speaker when the speaker does the utterance, and the reference to his social position is the speaker's social status towards the person who referred to during speech.

2.1.3. Types of Deixis

According to Levinson (1983:62), the traditional types of deixis are person, place, and time. Levinson also added discourse and social deixis by following Lyons (1968,1977a) and Fillmore (1971b, 1975).

Deixis is a way of referring to a certain nature by using language that can only be interpreted through the designated meaning by the speaker and is influenced by the situation at the time the conversation is taking place. In a speech, the deixis element has an important role so that the opponent's speech can understand the speech about a reference to an object or object someone who is spoken of in the

utterance of them can be through context sentence. Deixis can also be interpreted as the location and identification of a person, the event, object, subject, process, or activity that is being referred to or which is referred to about the dimensions of space and time at the moment is being spoken or the other person is talking to. This is equivalent to the statement from Suhartono (2020:134) that in this case, the principle that applies is that the interpretation of deictic expressions depends on the speaker and addressee when they share the same perception of the same context

2.1.3.1. Person deixis

According to Levinson (1983:62), person deixis concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered: the category first person is the grammaticalization of the speaker's reference to himself, second person the encoding of the speaker's reference to one or more addressees, and third person the encoding of the reference to persons and entities which are neither speaker nor addressees of the utterance of in question.

In deixis studies, the types of deixis can be grouped into the spoken deixis, the opposite deixis, and the type of deixis others who were not present at the time the speech occurred. Can be clearly expressed and specific to the social status or level of intimacy between the interlocutor or the level of intimacy between the interlocutor and the speaker, for example, the interlocutor with lower social status with the interlocutor with a higher social status make sure to experience a difference in the choice of deixis words.

The real thing about the difference in social status referred to in persona deixis is that speakers with higher social status are older, more established, or more powerful.

Consider an example of personal pronoun deixis in this sentence:

Mother: I can see it. Can you see the stars? They're taking a position.

Fei Fei: Of course, I can see.

In the conversation above, the word "I" is an example of two pronouns first person singular. The word "I" in the first sentence means the pronoun that refers to Mother. While the word "I" in the second sentence refers to Fei Fei in the second sentence. From the conversation above, we can conclude that personal deixis "I" can have different preferences according to the context of the speaker and language situations.

Person deixis can be seen in the form of pronouns. The forms of pronouns themselves are distinguished by: first-person pronouns, second-person pronouns, and third-person pronouns.

a. First-person

According to Suhartono (2020:135), first-person deixis refers to the person who is speaking or the speaker. In other words, the first personal pronoun refers to the person who is speaking. These personal pronouns are divided into two, namely singular first personal pronouns and short first personal pronouns. A personal reference is expressed by pronouns or pronouns such as "I, me" first-person singular, and "we, us" first-person plural.

b. Second-person

According to Suhartono (2020:141), second-person deixis refers to people being spoken to or the addressee. In other words, the form of the second personal pronoun, both singular and plural, refers to the interlocutor.

c. Third-person

According to Suhartono (2020:146), third-person deixis refers to people spoken by the speaker and the addressee. The third person is a reference understanding for people and the identity of the speaker and the addressee of the utterance in question. In third-person deixis, terms are not directly related in basic interactions as an outsider. Therefore, the personal pronoun the third is the distal form in terms of person deixis. The use of the shape third person where the use of the second person is also possible is one way of distance communication (unfamiliar communication).

2.1.3.2. Time deixis

According to Suhartono (2020:159), time deixis is related to the changing times of reference deictic expression. In another word, time deixis is an expression of the point or distance of time seen from an utterance that occurs, or when a speaker is speaking. In addition, Levinson (1983:74) stated that there are several aspects of 'pure' time deixis, where there is no direct interaction with non-deictic methods of time reckoning. These include tense and the deictic time adverbs like English *now*, *then*, *soon*, *recently*, and so on.

This means that time deixis refers to the time that occurs at the time of the speech, an upcoming conversation, or an ongoing conversation. Time deixis has the privilege of referring to an event, time deixis can have a very important function for discriminating moments the conversation has already taken place, while the conversation is in progress, or after accepting the conversation. Time deixis will be very easy to know if the speaker and the speaker understand the time of the ongoing conversation and the meaning of the conversation.

Examples of time deixis can be seen as follows:

1. How about you help us make mooncakes **today**?
2. **Tomorrow** you'll be number thirty.
3. What do you think Jade Rabbit's making **tonight**?

2.1.3.3. Place deixis

According to Suhartono (2020:154), place deixis indicates an arbitrary location. Place deixis in this case is marked by a deictic expression indicating location. In addition, Levinson (1983:79) stated that place or space deixis concerns the specification of locations relative to anchorage points in the speech event.

Based on the statement, it can be interpreted that place deixis (spatial deixis) is deixis that refers to the location according to the speaker in a speech event. The concept of distance is closely related to place deixis the place where the relationship between the person and the object is shown. For speakers, the location in question is relative. This means that this deixis is related to the relative location of the speaker and the interlocutor involved in the interaction.

As is well known, words like “here, there, this” refers to something visible or within the reach of the speaker. Besides, there are words such as “there, that” which refer to something far away or invisible, or beyond the reach of the speaker.

2.1.3.4.Social deixis

Social deixis is a reference expressed based on social differences that affect the roles of speakers and listeners. According to Levinson (1983:90), there are two basic kinds of socially deictic information that seem to be encoded in languages around the world: relational and absolute.

1. Absolute social deixis uses words that are only for the speaker or speaker only and are used in honorifics and relations.
2. Relation social deixis refers to some social characteristics of the reference other than the deictic reference to the social relationship between speaker and receiver.

2.1.3.5.Discourse deixis

According to Levinson (1983:85), discourse deixis relates to understanding the use of expressions in some conversations that refer to the portion of the content of the discourse in the conversation. A word can be called discourse deixis if the word refers to the exact part of the text where the referent is made into the current discourse.

In discourse deixis, linguistic expressions are used to refer to a particular part of a wider discourse in which expressions occur both orally and in writing where

it occurs these expressions. Written text in addition to occupying space is also arranged and read at certain times a time. A similar time dimension is given to spoken texts through the acts of producing texts by speakers and acceptance of the text by the speech partner in a special time. The form of discourse deixis is in the form of text or discourse that contains speech in which there are expressions.

2.1.4. Description of the screenplay

According to Field (2005:20), a screenplay is a story told with pictures, in dialogue and description, and is placed in the context of a dramatic structure. The screenplay is a noun - it's about a person, or people, in a place or place, doing their job or their thing. All scenarios display this basic premise. That person is the character and doing his actions.

Based on the above understanding, it can be concluded that the screenplay is a story script that outlines the sequence of scenes, places, circumstances, and dialogues, arranged in the context of structure dramatic. A screenwriter is required to be able to translate each sentence in the script into a visual imagination image limited by screen viewing format cinema or television. The function of the scenario is to be used as a working manual in filmmaking.

2.2. Previous Related Study

Several results are relevant to this research results which are expected to be a reference or material comparison in future studies. Several studies on deixis have been done previously :

The first research about the analysis of deixis was conducted by I Wayan Budiarta and Rahmat Gaho (2021) the title is “*Deixis Analysis on Zootopia Movie Script: A Pragmatic Study*” this study addresses to analyze the real types of deixis found in Zootopia movie script. In this study, it has been found that particular relationships that hold among discourse spaces, participation frameworks, and roles are key factors in the analysis of vague deixis, and the consequent persuasive functions of such usage. This study is designed by using a descriptive qualitative and quantitative approach (Creswell & Creswell, 2018) through the content analysis technique. In this study, the analysis process only focused on obtaining the types of deixis which are person deixis, spatial deixis, time deixis, discourse deixis, and social deixis (Yule, 1996). In analyzing the data, the researcher used the theory (Gay, Mills & Peter, 2012) of technique analysis. The results showed that types of person deixis were 83%, discourse deixis 8%, time deixis 7%, spatial deixis 2%, and other types 8%. In conclusion, there are all types of deixis were found in the Zootopia movie script, especially the type of time deixis found in various kinds of temporal types as many as 29 expressions such as next time, tomorrow, today, before noon, later, ago, soon, once a month, since, three hundred days, sixty-five days, five years, six years and a thousand years.

The second was conducted by Ade Apriyana, Lilies Youlia Friatin, and Iskhak Said (2021). The title is “*The Analysis of Pragmatic Deixis Realized on Big Hero Movie 6*”. This study attempted to analyze the pragmatic deixis realized in Big Hero movie 6. The objectives of the study aim to investigate the realization of the kinds of pragmatic deixis and the dominant kinds of pragmatics deixis realize

in Big Hero movie 6. The researcher used five kinds of Pragmatic deixis to analyze the utterances in Big Hero movie 6 that according to Yule (1996, p. 10), deixis are divided into 5 types. The typical of deixis covers: (1) person deixis, (2) time deixis, (3) place deixis, (4), social deixis and (5) discourse deixis. In this study, the researcher employed descriptive qualitative research which has the purpose to describe a particular event. The result of this study are what occurred in the movie is first-person deixis which the percentages occurrences 43.7%, second-person deixis which the percentages occurrences 46%, third-person deixis which percentages occurrences 11.3%, discourse deixis which percentages occurrences 21.5%, social deixis percentages occurrence 5.1%, place deixis which the percentages occurrences 11.9%. time deixis as the lowest level which percentages occurrence 4.5%.

The other research was conducted by Allyda Ulfa Nafi'ah, Rohmani Nur Indah, and Toyyibah (2021). This study aims to discover "*English Deixis in Picture Storybooks for Children*". The theory that is used in this research is the theory of deixis by Levinson (1983). This study focused on children's literature (picture books for children) as the main source of data to be analyzed, entitled *Reba wants ice cream* (story 1), *a new pet in the family* (story 2), *Gappu can't dance* (story 3), *under my bad* (story 4), and *Bunty and Bubbly* (story 5). In this research, the data collection method is the documentary technique including; reading, studying, analyzing, identifying, classifying, and collecting the required information related to the study. The findings also show that the majority of words used in the story are classified as person deixis and then followed by social deixis. Meanwhile, place

deixis is rarely used in the children's story above. This distribution occurred in three children's story data entitled; *Gappu can't dance*, *Bunty and Bubbly*, and *A new pet in the family*. A total of 15 times deixis is in three different children's stories. The occurrence of words of discourse deixis type is not available in the story of *Gappu can't dance* and *Bunty and Bubbly*.

2.3. Conceptual Framework

Pragmatics is a study that accommodates the use of language to connect sentences to the context in which they are used. In pragmatics, there are five sub-fields of study, namely deixis, implicature, presupposition, action speech, and discourse structure. The research presented this time is in the form of deixis. Deixis is a reference that refers to something that changes or not depending on the context and situation of the speech.

The conceptual points shown are summarized in the following figure:

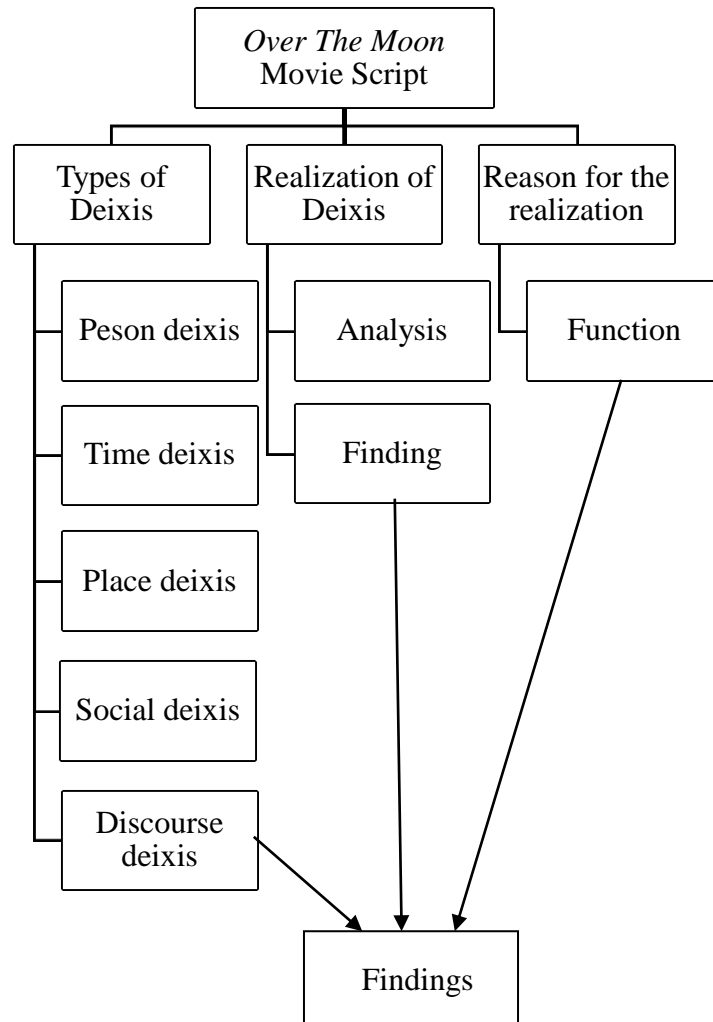


Figure 2.1 Conceptual Framework

CHAPTER III

METHODOLOGY

3.1. Research Design

According to Creswell (2013:44), qualitative researchers uses an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes. In addition, Leavy (2014:360) stated that content analysis is usually associated with the study of inscriptions contained in published reports, newspapers, adverts, books, web pages, journals, and other forms of documentation.

Based on the statement above, this research has used a qualitative approach with content analysis techniques (Content Analysis). This analytical technique assumes that the process and content of communication are the basis of communication from social science. The content analysis includes efforts to classify symbols used in communication using the criteria in the classification and using certain data analysis techniques in making a prediction.

3.2. Source of The Data

The source of the data used in this research is the script from the *Over The Moon* movie which can be accessed via the link <https://deadline.com/wp-content/uploads/2021/03/Over-The-Moon-Screenplay.pdf> which is uploaded on July 2021 and accessed by researchers on March 3, 2022.

3.3. Technique of Data Collection

According to Nugrahani (2014:62), data in qualitative research can be collected through secondary data sources in the form of documentation, with various alternative forms. Based on that statement, the researcher used secondary data that focuses on the word or sentences containing deixis elements. The script as one of the sources of the data taken as a sample is a sentence that contains elements of deixis contained in the script.

The techniques used in data collection are using document studies. This research technique is called library research. As stated by George (2008:6) the library research method involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; a necessary component of every other research method at some point.

Data collection was obtained using the following steps:

1. The researcher watched movies and read scripts from the *Over The Moon* movie.
2. The researcher determined the types of deixis through words or sentences that occur between characters or storylines.
3. The researcher collected the words or sentences into several groups in the types of deixis, namely: person deixis, time deixis, deixis place, discourse deixis, and social deixis.
4. Analyzed the forms of deixis and the function of deixis in speech.

3.4. Technique of Data Analysis

According to Creswell (2013:180), data analysis in qualitative research consists of preparing and organizing the data (i.e., text data as in transcripts, or image data as in photographs) for analysis, then reducing the data into themes through a process of coding and condensing the codes, and finally representing the data in figures, tables, or a discussion.

Based on the statement above the data analysis in this study has been carried out by organizing the data, breaking it down into units, synthesizing, arranging it into patterns, choosing what is important and will be studied, and drawing conclusions that can be understood by others.

The steps taken in analyzing the data are as follows:

1. Reading and understanding the script so that the types of deixis are obtained and have analyzed the data.
2. Grouping them into five types of deixis, namely: person deixis, time deixis, place deixis, social deixis, and discourse deixis.
3. Describing and analyzing by the researcher based on indicators of the five types of deixis.
4. Describing using a descriptive approach, which is a written description and assessment of the plot in the *Over The Moon* movie script based on the type of deixis, the form of the deixis, and the function of the deixis.

CHAPTER IV

DATA AND ANALYSIS

4.1. Data

This research data was collected from the script of *Over The Moon* movie which was based on a script by Audrey Wells with additional material from Alice Wu and Jennifer Yee McDevitt. The data of this study were the utterances, and dialogue from all characters of the script. There was a total of 385 utterances used by the character in the *Over The Moon* movie script.

4.2. Data Analysis

4.2.1. Types of deixis used in the *Over The Moon* movie script.

After the data was gathered, identified, and then categorized the data, it have been found person deixis, time deixis, place deixis, social deixis, and discourse deixis. Based on research findings in the *Over The Moon* movie script, 385 data were discovered in deixis.

The researcher discovered terms that were part of the sort of deixis contained in the *Over the Moon* movie script using the data mentioned above. The five different categories of deixis are person, time, place, social, and discourse deixis. According to calculations, there are 768 person deixis, 56 time deixis, 65 place deixis, 112 social deixes, and 75 discourse deixis. The *Over the Moon* movie script has 1076 deixis calculations altogether from 385 utterances in the speech of all characters.

The next stage was to compute the proportion of the types of deixis and identify the dominant type of deixis after examining the data and identifying the forms

of deixis utilized by each character in the *Over The Moon* movie script. It was revealed that (1) person deixis occurs 768 times or (71%) more than any other deixis type, (2) in the second place social deixis occurs 112 times or (10%), and (3) discourse deixis occurs in third place among this form of deixis. It is used 75 times or (7%), (4) followed by place deixis, which is used 65 times or (6%), in the fourth position, (5) and time deixis, which is used 56 times or (5%). The study discovered that person deixis, which occurs more frequently than other types and is the main form of deixis utilized by all characters in the *Over the Moon* movie screenplay, after explaining the proportion of deixis.

Table 4.1. Percentage of Deixis

No	Types of Deixis	Total (F)	$X = \frac{F}{N} \times 100\%$
1	Person Deixis	768	71%
2	Social Deixis	112	10%
3	Discourse Deixis	75	7%
4	Place Deixis	65	6%
5	Time Deixis	56	5%
Total (N)		1076	100%

4.2.2. The realization of deixis used in the *Over The Moon* movie script.

4.2.2.1. Person Deixis

There were 768 person-deixis spoken by all characters. Person deixis is an expression that the speaker makes. Person deixis in the utterances occasionally refers to more than one individual, rather than just one. They can be categorized as a first, second, and third person.

1. First-person deixis

The researcher discovered eight first-person deixes in the data analysis, including *I*, *me*, *my*, *myself*, and *mine* as the singular and *we*, *us*, and *our* as the plural. The following are some examples of first-person deixis used in the *Over The Moon* movie script:

1) YOUNG FEI FEI: Sorry baba, **I** like the Mommy explanation best!

The utterance above explains that Fei Fei prefers the explanation given by her mother. The word “I” was uttered by Fei Fei. In the utterance above, the word “I” is a type of first-person singular deixis that functions as the subject of the utterance. Because the word “I” referred to the character Fei Fei as the speaker.

2) YOUNG FEI FEI: Tell **me** about Chang’e.

The utterance above is Fei Fei’s request to her mother to tell a story about Chang’e. The word “me” was uttered by Fei Fei. In the utterance above, the word “me” is a type of first-person singular deixis that functions as the object of the utterance. Because the word “me” referred to the character Fei Fei as the speaker.

3) MRS.ZHONG: Fei Fei, perhaps **we** can use **my** red dates for a second batch?

The utterance above was uttered by Mrs.Zhong as an offer to Fei Fei to use dates as the second batch. The word “we” has a reference function for Mrs. Zhong and Fei Fei as the recipient of the utterance. In the utterance above, the word “we” is a type of first-person plural deixis that functions as a subject of the utterance. Because the word “we” was uttered by Mrs.Zhong. Then, the word “my” has a function as a possessive adjective which is referred to the character Mrs.Zhong as

the speaker. In the utterance above, the word “my” is a type of first-person singular deixis.

- 4) GOBI: But my whole point is I’m a nervous talker and I’m starting to work on that. I realized, ‘wow I am talking really fast,’ and I thought to **myself**, ‘you should relax.’...

In the utterance above, Gobi tells himself that he is a talker who gets nervous easily and when he is nervous he will speak quickly. The word “myself” was uttered by Gobi and it has a function as a reflexive pronoun which is referred to the character Gobi as the speaker. In the utterance above, the word “myself” is a type of second-person singular deixis.

- 5) GRANDMA: These dumplings, almost as good as **mine**...

The utterance above shows that Grandma was talking about the dumplings she tasted. The word “mine” was uttered by Grandma and it has a function as a possessive pronoun for Grandma’s dumplings. In the utterance above, the word “mine” is a type of first-person singular deixis.

- 6) MOTHER: I think it’s about time you learn how we make **our** special family mooncakes.

The utterance above shows the mother's opinion about Fei Fei's time to learn to make mooncakes for their family. The word “our” was spoken by Mother. The word “our” has a function as a possessive adjective which is referred to the character Mother and Fei Fei. In the utterance above, the word “our” is a type of first-person plural deixis.

7) MOTHER: How about you help **us** make mooncakes today?

The utterance above shows an invitation from mother to Fei Fei to help mother and father to make moon cakes. The word “us” has a reference function for Mother and Father. The word “us” were spoken by Mother. In the utterance above, the word “us” is a type of first-person plural deixis that functions as an object.

8) FEI FEI: It’s you and **me**, Bungee. **We**’re the last true believers. Ah!

Ow! Ugh, not really in the mood!

The utterance above was uttered by Fei Fei. In the utterance above, the word “me” has a function that is referred to the character Fei Fei. The word “me” is a type of first-person singular deixis that functions as the object of the utterance. And the word “we” has a reference function for Fei Fei and Bungee members as the recipient of the utterance and the word “we” is a type of first-person plural deixis that functions as a subject of the utterance.

9) CHIN: **We**’re gonna die!

The utterance above was uttered by Chin. In the utterance above, the word “we” has a reference function for Chin, Fei Fei, and Bungee as the recipient of the utterance and it is a type of first-person plural deixis that functions as a subject of the utterance.

10) BLUE LUNETTE: Follow **us** this way!

The utterance above was uttered by Blue Lunette. In the utterance above, the word “us” has a reference function for Lunettes as the recipient of the utterance.

The word “us” was spoken by Blue Lunette. In this utterance, the word “us” is a type of first-person plural deixis that functions as an object.

11) CHANG'E: Of course you brought **me** the gift. Why else would **I** have sent **my** lions to bring you here from Earth?

The utterance above was uttered by Chang'e. In the utterance above, the word “me” has a function that is referred to the character Chang'e as the speaker which functions as the object of the utterance. And the word “I” has a function that is referred to the character Chang'e as the speaker which functions as the subject of the utterance. Furthermore, the word “my” has a function as a possessive adjective for the next word which is referred to the character Chang'e as a speaker.

2. Second-person deixis

In the data analysis, the researcher discovered four second-person demonstratives, including the single and plural forms of *you*, *your*, *yourself*, and *yours*. Except for the plural form of *yourself* then be *yourselves*. The speaker's reference to one or more addressees is encoded in the second person. The following are some examples of second-person deixis used in the *Over The Moon* movie script:

12) YOUNG FEI FEI: Baba, do **you** think Chang'e is real?

The utterance above is Fei Fei's question to Father about the existence of the moon goddess, Chang'e who really exists or not. The word “you” has a reference function for the character Father. The word “you” was spoken by Fei Fei. In the utterance above, the word “you” is a type of singular second-person deixis that functions as the subject of the utterance.

13) FATHER: If **your** mother says she's real, then she is absolutely real.

The utterance above is the father's answer to Fei Fei's question about the existence of Chang'e. The word "your" was spoken by Father. The word "your" has a function as a possessive adjective for the next word. It refers to the character of Fei Fei. In the utterance above, the word "your" is a type of second-person singular deixis.

14) FEI FEI: Those were **yours**?! They're so cool and you sent them for me!

The utterance above is an expression of Fei Fei's admiration for the lion sent by the Moon Goddess to pick up Fei Fei. The word "yours" was spoken by Fei Fei. The word "yours" functions as a possessive pronoun for the lions, which is referred to as the character Chang'e. In the utterance above, the word "yours" is a type of second person singular deixis.

15) FEI FEI: So, why were you living by **yourself**?

The utterance above is a question that Fei Fei gave to Gobi. The word "yourself" were spoken by Fei Fei. The word "yourself" has a function as a reflexive pronoun which is referred to the character Gobi. In the utterance above, the word "yourself" is a type of second-person singular deixis.

16) FEI FEI: Once **you** lose the person **you** love the most.

The utterance above was uttered by Fei Fei. In the utterance above, there are two word "you" and bothe of them has a reference function for the character Gobi as the recipient of the utterance is a type of singular second person deixis which functions as the subject of the utterance.

3. Third-person deixis

The third person deixis is defined as a phrase that alludes to a person to whom the speaker is referring. The researcher discovered eight third-person deixes in the data analysis, including *he*, *his*, *him*, *she*, and *her* as the singular and *they*, *their*, and *them* as the plural. The following are some examples of third-person deixis used in the *Over The Moon* movie script:

17) MOTHER: Look up. Can you see Jade Rabbit? **He**'s making a potion.

The utterance above was the mother's command to Fei Fei to look up at the sky and talk about what Jade Rabbit did. The word "He" was spoken by Mother. The word "He" has a function that is referred to the character Jade Rabbit. In the utterance above, the word "He" is a type of singular third-person that functions as the subject of the utterance.

18) FATHER: **His** mother is very... nice. Yeah? I mean, you should talk to **her**.

The utterance above is the opinion that Father put forward about Mrs. Zhong, mother of Chin. The word "His" were spoken by Father. The word "His" has a function as a possessive adjective for the next word which refers to the character of Chin. In the utterance above, the word "His" is a type of third-person singular deixis. And the word "her" has the function of a personal pronoun which is referred to the character Mrs.Zhong. The word "her" were spoken by Father. In the utterance above, the word "her" is a type of third-person singular deixis that functions as an object of the utterance.

19) MOTHER: That's when the Moon Goddess, Chang'e, makes **him** spit it out.

The utterance above is the mother's explanation about when the Moon Goddess made the Space Dog spit out the moon bite that was in his mouth. The word "him" were spoken by Mother. The word "him" has the function of a personal pronoun which is referred to the character Space Dog. In the utterance above, the word "him" is a type of third-person singular deixis which functions as an object in the utterance.

20) MOTHER: And that's where **she** lives now – on the Moon, with only Jade Rabbit to keep **her** company.

The utterance above is Mother's explanation of where and with whom the moon goddess lives. The word "she" has a function that is referred to the character Moon Goddess. The word "she" were spoken by Mother. In the utterance above, the word "she" is a type of singular third-person deixis which functions as the subject of the utterance. And the word "her" has a function as a possessive adjective for the next word which refers to the character of Chang'e. The word "her" were spoken by Mother. In this utterance the word "her" is a type of third-person singular deixis.

21) MOTHER : Scientists can tell us many things about space. **They** can tell us how far away the stars are. **They** can tell us that space starts one hundred kilometers above the Earth. But **they** can't tell us about the Space Dog!

The utterance above is the mother's explanation of things that scientists cannot do, namely researching Space Dogs. The word "they" was uttered by Mother. In the utterance above, the word "they" has a function as a personal pronoun refer-

ring to the character's Scientists. The word "they" is a type of third-person plural deixis that functions as the subject of the utterance.

22) CHANG'E: **She**'s talking, but **it**'s not about the Gift.

The utterance above was uttered by Chang'e. In the utterance above, the word "she" has a function that is referred to the character Fei Fei and it is a type of singular third person deixis which functions as the subject of the utterance. And the word "it" is a third-person singular type of deixis that works as an object in the utterance. Because the word "it" has a function as a pronoun that is referenced for the words that Fei Fei said.

23) BILL: Whoever gets it to the goddess first gets **their** wish granted!

The utterance above is Bill's statement regarding the reward given by the goddess to anyone who manages to find the gift. The word "their" was uttered by Bill. The word "their" has a function as a possessive adjective for the next word which refers to the character of anyone who finds and brings the gift. In the utterance above, the word "their" is a type of third-person plural deixis.

24) FATHER: Slow down little astronaut! You have space breaks, you
can

use **them**!

The utterance above is the advice that father gave to Fei Fei to be careful and use the break time to do her work. The word "them" were spoken by Father. The word "them" has a function as a pronoun for a noun referring to the space breaks. In the utterance above, the word "them" is a type of third-person plural deixis which functions as the object of the utterance.

25) FEI FEI: Besides, we only make **them** our special way here.

The utterance above is Fei Fei's statement about the use of melon seeds in making moon cakes. The word "them" were spoken by Fei Fei. The word "them" has a function as a pronoun for a noun referring to the melon seeds. In this utterance, the word "them" is a type of third-person plural deixis which functions as the object of the utterance.

26) GOBI: I can't stand **him** either. Did you say **he** can run through walls?

The utterance above was uttered by Gobi. In the utterance above, The word "him" has the function of a personal pronoun which is referred to the character Chin. It is a type of third person singular deixis which functions as an object in the utterance. And the word "he" has a function that is referred to the character Chin and it is a type of singular third person deixis which functions as the subject of the utterance.

4.2.2.2. Time Deixis

There were 56 time deixis spoken by all characters. Time deixis refers to the timing of an occurrence in relation to the time of speech. Time deixis such as *now*, *yesterday*, *tomorrow*, *today*, *tonight*, *next week*, and etc. After analyzing the data, the researcher discovered various types of temporal deixis. The following are some examples of time deixis used in the *Over The Moon* movie script:

27) TOWNS PERSON: See you **next week**, Fei Fei

The phrase “next week” has a reference function for the time when Towns Person will meet with Fei Fei again. In the utterance above, the phrase “next week” is a type of future time deixis.

28) GOBI: Wait **a minute** - why does this look familiar? Nope - never seen it.

The phrase “a minute” has a reference function for the duration for Fei Fei must be waiting. In the utterance above, the phrase “a minute” is a type of present time deixis.

29) FEI FEI: He plays leapfrog **all the time**...

The phrase “all the time” has a reference function for the frequency of Chin plays leapfrog. In the utterance above, the phrase “all the time” is a type of present-time deixis.

30) UNCLE: Your right or my left? Seems like this table gets heavier **every year**, right?

The phrase “every year” has a reference function to the frequency for the table always get heavier. In the utterance above, the phrase “every year” is a type of present time deixis.

31) FATHER: **Now** you’re sure you don’t want me to go with you?

The word “now” has a reference function at the current time. In the utterance above, the phrase “now” is a type of present time deixis.

32) FEI FEI: She’s on the moon **right now**! Waiting for her one and only

true love. Waiting... Right, baba?

The phrase “right now” has a reference function at the current time when Chang'e on the moon. In the utterance above, the phrase “right now” is a type of present time deixis.

33) FATHER: Ah ha, eight-year-old boys have a lot of energy. Give him a pass **this time**.

The phrase “this time” has a reference function to the time for giving Chin a pass. In this utterance, the phrase “this time” is a type of present time deixis.

34) TEACHER: **Today** you are Number 1 in class, but maybe **tomorrow** you'll be Number 30. There's no doodling allowed.

In the utterance above, the word “today” has a reference function to the time for Fei Fei got number one in the class. The word “today” is a type of present time deixis. And the word “tomorrow” has a reference function to the time for Fei Fei will be number thirty in the class. In this utterance, the word “tomorrow” is a type of future time deixis.

35) FATHER: Alright... Hey, we've got company **tonight**, so don't be late.

Okay?

The phrase “tonight” has a reference function to when they got the company. In the utterance above, the phrase “tonight” is a type of future time deixis.

36) GOBI: I would love to have a brother. You know, but then again, I've been alone for **a thousand years**. How many years have you been alone?

The phrase “a thousand years” has a reference function for the time when Gobi lived alone. In this utterance, the phrase “a thousand years” is a type of past time deixis.

37) FATHER: Oh. Well, we could work on it together **later**?

The word “later” has a reference function to when Father and Fei Fei will do their work. In this utterance, the word “later” is a type of future time deixis.

4.2.2.3. Place Deixis

Place deixis refers to the location or setting in which the utterance occurrence takes place. There are distal deictic words or places away from the speaker like *there* and *that*, and proximal deictic words or places close to the speaker like *here* and *this*. After studying the data, the researcher discovered distinct forms of place deixis. The following are some examples of place deixis in the *Over The Moon* movie script:

38) MOTHER: Scientists can tell us many things about space. They can tell us how **far away** the stars are. They can tell us that space starts **one hundred kilometers above** the Earth. But they can't tell us about the Space Dog!

The utterance above was uttered by Mother. The word “far away” has the function of referring to the distance of the stars. And the word “one hundred kilometers” has the function of referring to the distance of the space. Then, the word “above” has the function of referring to the position of the space from the earth.

The word “far away”, “one hundred kilometers” and “above” belongs to the distal place deixis in the utterance.

39) MOTHER: Because Houyi died **here** on Earth.

The word “here” was spoken by Mother to explain where is Houyi died. The word “here” has the function of referring to the earth. The word “here” belongs to the proximal place deixis in the utterance.

40) FATHER: I’m kidding! **That**’s where we make the mooncakes, and
this is where we sell them...

The utterance above was spoken by Father. Father showed me the place where they made and sold mooncakes. The word “that” has the function of referring to the place where they make the mooncakes. The word “that” belongs to the distal place deixis in the utterance. And the word “this” has the function of referring to the place where they sell the mooncakes. The word “this” belongs to the proximal place deixis in the utterance.

41) CHIN: I have two superpowers! Look over **there**. What do you see?

The utterance above was spoken by Chin and it has situation that chin want to show his superpower. The word “there” has the function of referring to the place where Chin points to. The word “there” belongs to the distal place deixis in the utterance.

42) BLUE LUNETTE: Follow us **this way**!

The utterance were uttered by Blue Lunette to give directions to lunar rovers. The word “this way” was spoken by Blue Lunette. The word “this way” has the

function of referring to the way which they must be followed. The word “this way” belongs to the proximal place deixis in the utterance.

43) GRETCH: When she’s mad **this road**’s a suicide mission.

The utterance above and the word “this road” was spoken by Gretch. The word “this road” has the function of referring to the road which the moon goddesses have suicide mission. The word “this road” belongs to the proximal place deixis in the utterance.

44) FEI FEI: Did you know if you put forty billion mooncakes **side-by-side**

you could reach the moon?

The utterance above and the word “side-by-side” was spoken by Fei Fei. The word “side-by-side” has the function of referring to the position should put the mooncakes in order to reach the moon. The word “side-by-side” belongs to the proximal place deixis in the utterance.

45) AUNTIE MEI: Move **aside**, good looking is gonna start cookin’.

In the utterance above, the word “aside” has the function of referring to the position in which Auntie Mei points to Auntie Ling’s move. The word “aside” belongs to the proximal place deixis in the utterance.

46) AUNTIE MEI: Chang’e must be so sad, hidden **behind** those clouds,
dreaming of her one true love.

The word “behind” in the utterance above has the function of referring to the place where Chang'e hidden. The word “behind” belongs to the proximal place deixis in the utterance.

47) FEI FEI: Look **up**! Oh, no...

The utterance above and the word “up” was spoken by Fei Fei. The word “up” has the function of referring to the position which Fei Fei points to see. The word “up” belongs to the distal place deixis in the utterance.

4.2.2.4. Social Deixis

Social deixis refers to the social characteristics of, or differences between, the participants or referents in a speech occurrence. It is also the encoding of social relationships in language utterances, which relates to the social status of the conversation or utterance participants. The researcher discovered certain types of social deixis in the data examined, like *scientists, Moon Goddess, Baba, Momma, guest, astronaut, family, guest, poor lady, sweetheart, Aunties, Ni ni, Ye ye..* The following are some examples of social deixis in the *Over The Moon* movie script:

48) MOTHER: **Scientists** can tell us many things about space. They can
tell us how far away the stars are. ...

The word “scientists” has a reference function as a social status in the form of a profession for a person who is studying or has an expert in the nature or physical science. In the utterance above, the word “scientists” is included in social deixis.

49) YOUNG FEI FEI: Again, again! I love to hear about the **moon goddess**! Tell me, **momma**?

The phrase “moon goddess” has a reference function as a social status in the form of a female deity who live ionthe moon. In this utterance, the phrase “moon goddess” is included in social deixis because it refers to Chang’e. And the word “momma” has a reference function as a social status in the form of a call to mother. In the speech, the word “momma” is included in social deixis because it refers for the character mother.

50) FEI FEI: Yeah. I got this, **baba**.

The word “baba” has a reference function as a social status in the form of a call to father in Chinese language. In the utterance above, the word “baba” is included in social deixis because it refers to the character father.

51) FATHER: Well, I thought we’d try something new in honor of our **guest**. Fei Fei, this is Mrs. Zhong.

The word “guest” has a reference function as a social status in the form of a person who is visiting the home. In the utterance above, the word “guest” has reference to the character Mrs.Zhong.

52) FATHER: Uhm. Of course **sweetheart**, we’re always going to have each other... Nothing can ever change that.

The phrase “sweetheart” has a reference function as a social status in the form of an epithet for a person with whom someone is having a romantic relationship. In the utterance above, the phrase “sweetheart” is included in social deixis because it refers for the character Fei Fei.

53) FEI FEI: Hi, **Aunties!**

The word “aunties” has a reference function as a social status in the form of a call for the sister of one's father or mother or the wife of one's uncle. In the utterance above, the word “aunties” is included in social deixis because the word “aunties” refers to Auntie Ling and Auntie Mei.

54) GRANDMA: Make way for the real cook in the **family**.

The word “family” has a reference function as a social status in the form of a title for a group of two or more persons related by birth, marriage, or adoption who live together. In the utterance above, the word “family” has a reference to Father, Uncle, Grandma, Grandpa, Auntie Ling, Auntie Mei, Fei Fei, Mrz. Zhong and Chin.

55) FEI FEI: Oh! Thanks, **Ni ni!**

The word “Ni ni” has a reference function as a social status in the form of a short call to Grandmother in Chinese language. In the utterance above, the phrase Ni ni is included in social deixis because it refers to the character Grandma.

56) FEI FEI: Hi, **ye ye**.

The word “ye ye” has a reference function as a social status in the form of a short call to Grandfather in Chinese language. In the utterance above, the word “ye ye” is included in social deixis because it refers to the character Grandpa.

57) AUNTIE MEI: Ugh, **poor lady** that **Goddess!** So lonely up there on
the moon. No one but Jade Rabbit to keep her com-
pany.

The phrase “poor lady” has a reference function as a social status for a woman who is considered to be deserving of pity or sympathy. In the utterance above,

the phrase “poor lady” has a reference to the character Goddess. And the word “Goddess” has a reference function as a social status in the form of a female deity. In the utterance above, the word “Goddess” is included in social deixis because it refers to the character Chang’e.

58) CHIN: Hou Yi, the **Archer!** Cho!

The word “archer” has a reference function as a social status in the form of a profession for a person who shoots with a bow and arrows. In the utterance above, the word “archer” is included in social deixis because it has reference for the character Houyi.

59) UNCLE: Now she lives with a rabbit instead of a **husband**.

The word “husband” has a reference function as a social status in the form of a title for a married man considered in relation to his spouse. In the utterance above, the word “husband” is included in social deixis because it has a reference to Houyi.

60) CHIN: Haven’t you heard? We’re gonna be **brother** and **sister!**

The word “brother” has a reference function as a social status in the form of a title for a man or boy in relation to other sons and daughters of parents. In the utterance above, the word “brother” has a reference to the character Chin. And the word “sister” has a reference function as a social status in the form of a title for a woman or girl in relation to other sons and daughters of parents. In the utterance above, the word “sister” has a reference to the character Fei Fei.

61) FEI FEI: **Mama...** Why is this happening?

The word “Mama” has a reference function as a social status in the form of a call to mother. In the utterance above, the word “Mama” is included in social deixis because it refers to the character mother.

62) CHANG'E: Huh. What **butcher** cut your hair?

The word “butcher” has a reference function as a social status in the form of a profession for a person who cuts up and sells meat. In the utterance above, the word “butcher” has reference for the character who cut Fei Fei's hair.

63) CHANG'E: All right, **Unfortunate Hair Girl**. Consider yourself welcomed. You may now give me the Gift.

The phrase “Unfortunate Hair Girl” has a reference function as a social status in the form of an epithet for a female child or young woman who has a bad haircut. In the utterance above, the phrase “Unfortunate Hair Girl” is included in social deixis because it has a reference to Fei Fei.

4.2.2.5. Discourse Deixis

Discourse deixis is concerned with the author's or speaker's direction in the text, as well as the relationship of portions of the text to the present utterance. Discourse deixis is associated with textual elements. The researcher discovered certain types of discourse deixis in the data examined, like *this*, *that*, *those* and *these*. The following are some examples of discourse deixis in the *Over The Moon* movie script:

64) MOTHER: And **that**'s the real reason the moon has phases.

The utterance above was uttered by Mother. The word “that” has a reference function to Mother's words about Space Dog. The word “that” is a type of anapho-

ra type of discourse deixis because it refers back to something that has been previously mentioned.

65) YELLOW LUNETTE: You're gonna love **this**!

The utterance above was uttered by Yellow Lunette. The word "this" has a reference function for something the Lunette wants to show. The word "this" is a type of epiphora discourse deixis because it refers to something that will be mentioned after.

66) CHANG'E: **That** little ping pong poo is no use, and we're running out of time! UGH! **This** is our ONLY chance.

The utterance above was spoken by Chang'e. The word "that" has a reference function to the game. The word That is a type of anaphora type of discourse deixis because it refers back to something that has been previously mentioned. And the word "this" has a reference function for the chance. The word "this" is a type of epiphora discourse deixis because it refers to something that will be mentioned after.

67) CHIN: You take **that** one and I'll take the rest! Easy peasy. HA! Wha, wha?! Whoa whoa whoa whoa! Whoa! What are **these** things?
Ow!

The utterance above was uttered by Chin. In the utterance above, the word "that" has a reference function to the things which Chin points to. The word "that" is a type of anaphora type of discourse deixis because it refers back to something that has been previously mentioned. And the word "this" has a reference function

for the things. The word “this” is a type of epiphora discourse deixis because it refers to something that will be mentioned after.

68) GOBI: She was all **those** things, until Houyi died. ...

The utterance above was uttered by Gobi. In the utterance above, the word “those” has a reference function to Fei Fei's story about Chang'e. The word “those” is a type of anaphora type of discourse deixis because it refers back to something that has been previously mentioned.

69) FEI FEI: **This** half forms a whole with that symbol. **This** Amulet, Gobi!

It's the gift! ...

The utterance above was uttered by Fei Fei. In the utterance above, The word “this” has a reference function for the half forms of the metal. And the other word “this” has a reference function for the Amulet. Both of them are a type of epiphora discourse deixis because it refers to something that will be mentioned after.

70) AUNTIE LING: Oh come on, don't start **that** again!

In the utterance above, the word “that” has a reference function for the story about Chang'e. The word “that” is a type of anaphora type of discourse deixis because it refers back to something that has been previously mentioned.

4.2.3. The Reason the Deixis Realized in the *Over The Moon* Movie Script

Based on the data analysis discussed above, the researcher discovered that there are three different forms of realized person deixis in the *Over The Moon* movie script by the characters, the first-person deixis of which frequently appears

since it can be recognized that the character positions themselves as the utterer. And second-person deixis is realized to refer to a specific person or receiver. Then, third-person deixis realized for reference is not specified as the speaker or recipient and typically suggests the gender of the referring utterance.

Past time, present time, and future time were used to realize time deixis. The characters employ the past to demonstrate when the utterance was made. The characters in the *Over The Moon* movie script frequently employ the present time, which is expressed by temporal deixis. The characters exploited the current moment to demonstrate a recurring phrase. Then, the characters employed the deixis future time type to describe the future time of an utterance.

Place deixis is realized to relate to the location of the utterance or the utterer's point. The characters in the *Over The Moon* movie script employed the proximal form to represent the place that was close to them as the utterer of the utterance to identify the location of the utterance that happened. In contrast to the proximal form of place deixis, the characters in the *Over The Moon* movie script also employed the distal form to illustrate the location that was far from them as the utterer of the utterance to signify the location where the utterance happened.

In the *Over The Moon* movie script, social deixis was realized through relational social deixis and absolute social deixis. In informal contexts or statements, the characters were utilized to express social deixis. In formal contexts or statements, the characters utilized absolute relational social deixis rather than relational social deixis.

Then, the characters in the *Over The Moon* movie script realized discourse deixis by using demonstrative *this* or *that* to convey reference to the previous or next piece of discourse depending on the position of demonstrative *this* or *that*.

4.3. Research Findings

After thoroughly examining all the information contained in the *Over The Moon* movie script, the researcher discovered many sorts of deixis that were present in the contextual meaning that each character in the script employed. Person deixis, time deixis, place deixis, social deixis, and discourse deixis were the five different sorts of deixis. The deixis, which had 1076 words, was compiled from 385 utterances.

The researcher computes the overall frequency of occurrences of the various forms of deixis. (1) person deixis occurs 768 times or (71%) more than any other deixis type, (2) in the second place social deixis occurs 112 times or (10%), and (3) discourse deixis occurs in third place among this form of deixis. It is used 75 times or (7%), (4) followed by place deixis, which is used 65 times or (6%), in the fourth position, (5) and time deixis, which is used 56 times or (5%).

Deixis is realized in the *Over the Moon* movie script for grammatical and systematic reasons. It signifies that the deixis is concerned with pointing to or designating anything that can interpret words or sentences based on who, when, and for what purpose they are being utilized in order to make them understandable.

The reason for dealing with the primary varieties of deixis was person deixis, which is used to talk about their experience, themselves, and the addressee of them, or to dwell on the feature of human beings.

4.4. Discussion

After examining the data, the researcher discovered five different forms of deixis in the context meaning utilized by the characters in the *Over the Moon* movie screenplay. It also discovered the type of deixis that predominately appears in that movie, namely person deixis, which appears 768 times or (71%). The researcher then instructs each sort of deixis to describe its implementation of the deixis employed in that script. Deixis is necessary for a script since it must draw attention to or provide a suggestion that might clarify certain words or phrases. This study's goal was to comprehend the meaning of a script, particularly the *Over The Moon* movie script because it takes readers two or three readings to fully comprehend a script.

The final topic dealt with the causes of person deixis being the dominant form. According to Levinson's (1983) theory, person deixis is concerned with encoding the participants' roles in the speech event. Each character in the script tells the reader about their experiences and lives, and they frequently utilize the person pronoun deixis to refer to themselves or to their intended audience. As a result of the data analysis, *Over The Moon* movie script has a lot of deixes and most of the character's utterances are deixis. The researcher comes to the conclusion that eve-

ry phrase contains deixis since doing so causes the speaker or addressee to simply converse with one another.

CHAPTER V

CONCLUSIONS AND SUGGESTION

5.1. Conclusions

After analyzing the data, conclusions are drawn as the following:

- (1) There are 5 types of deixes found in the *Over The Moon* movie script, those are (1) person deixis occurs 768 times or (71%) more than any other deixis type, (2) in the second place social deixis occurs 112 times or (10%), and (3) discourse deixis occurs in third place among this form of deixis. It is used 75 times or (7%), (4) followed by place deixis, which is used 65 times or (6%), in the fourth position, (5) and time deixis, which is used 56 times or (5%).
- (2) In the *Over the Moon* movie script, the deixis is realized for grammatical and systematic reasons. It signifies that the deixis is concerned with pointing to or designating anything that can interpret words or sentences based on who, when, and for what purpose they are being utilized in order to make them understandable.
- (3) Every word or phrase contains deixis because doing so enables the speaker and addressee to interact naturally. It's means that deixis is necessary for a script since it must draw attention to or provide a suggestion that might clarify certain words or phrases.

5.2. Suggestions

Following the completion of this study, the researcher would like to make the following suggestions:

- (1) For teachers and students, deixis is a crucial subject to study in order to understand the meaning and intent behind allusions and utterances. Deixis found in contextual meaning also aids English language learners in deciphering the meaning of a tale, advertising, movie, book, etc. Movie script may be a useful tool for English teachers to communicate this subject. The learners can better grasp what is being said by understanding the several sorts of deixis, such as person deixis, time deixis, place deixis, social deixis, and discourse deixis.
- (2) This study hopes to contribute knowledge about deixis itself for readers who are interested in learning more about it and its contextual significance. And for the other researcher who wants to examine the same subject matter that is presented in the movie script, the first thing they must do is carefully watch and listen to the movie, since by viewing the movie, there are many hints and gestures made by the characters that may help the researcher comprehend the meaning presented in the movie script. The researcher advises the audience or reader to pay close attention to any Deixis allusions that are included in the script.
- (3) In order to perform research on deixis that has not yet been examined by researchers, such as the form, meaning, and function of deixis, this study is anticipated to serve as a reference for other researchers. It is proposed that more research be conducted using more data sources. cited a study that could support or conflict with the current deixis study.

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APPENDICES

APPENDIX 1

Over The Moon movie script

Scene 0100 – Space Dog

Mother : Scientists can tell us many things about space. They can tell us how far away the stars are. They can tell us that space starts one hundred kilometers above the Earth. But they can't tell us about the Space Dog!

Space Dog :[BARKING EFFORTS][GRUMBLES]

Mother : He likes to chase comets and roll in the stardust! As far as the Space Dog's concerned, the Moon is just a big, tempting ball. And almost every night he takes a bite.

Space Dog :[CHOMPING EFFORT]

Scene 0200 – Legend of Chang'e

Mother : And that's the real reason the moon has phases.

Young Fei Fei : So, when the Moon is big and round, that's when the Space Dog doesn't take a bite?

Mother : That's when the Moon Goddess, Chang'e, makes him spit it out. [Holds the Chang'e doll up next to Fei Fei.]Blah!

Father : [Laughs] All right, does anyone want to hear the scientific explanation?

Young Fei Fei : Sorry baba, I like the Mommy explanation best!

Mother :[Teasing, to Dad] Outnumbered.

Young Fei Fei : Tell me about Chang'e.

Father : Again?

Young Fei Fei : Again, again! I love to hear about the moon goddess! Tell me, momma?

Mother : 🎵Sing – On The Moon Above🎵

Young Fei Fei : [tugs her Mother's scarf down in front of her to reveal the waning moon]

Mother : And that's where she lives now – on the Moon, with only Jade Rabbit to keep her company.

Young Fei Fei : Why?

Mother : Because Houyi died here on Earth.

Young Fei fei : And when she cries, her tears turn into stardust.

Mother, : 🎵Sing a song🎵[tosses her scarf in the air]

🎵Sing together🎵

Young Fei Fei : Baba, do you think Chang'e is real?

Father : If your mother says she's real, then she is absolutely real.
 Young Fei Fei : [Giggles]
 Mother : Thank you! [turns to Fei Fei, whispering] Look up. Can you see Jade Rabbit? He's making a potion.
 Young Fei Fei : I can see him!
 Mother : What do you think he's making?
 Young Fei Fei : Mooooon mush!
 Mother : Mooooon mush!
 Father : Mooooon mush!

Scene 0300 – Making Mooncakes

Young Fei Fei : Bunny rocket comin' through! Look at my rocket ship!
 Father : Slow down little astronaut! You have space breaks, you can use them!
 Mother : Cool your jets!
 Young Fei Fei : Watch out, momma! Baba!
 Mother : How about you help us make mooncakes today?
 Young Fei Fei : I can?
 Mother : I think it's about time you learn how we make our special family mooncakes.
 Young Fei fei : Yay!
 [Skips into the crowded kitchen]
 Young Fei Fei : Sorry! Excuse me!
 Mother/Bakers : 🎵Sing - Mooncakes🎵
 Fei Fei : Flaky, sweet and delicious. Homemade mooncakes!
 Male customer : Ten please!
 Fei Fei : Did you know if you put forty billion mooncakes side-by-side you could reach the moon?
 Male customer : That's a lot of mooncakes.
 Fei Fei : 'Course if the moon is at its furthest point from the Earth, you'd need four hundred twenty-six million two hundred thirty-two more!
 Male customer : You better get baking.
 Mother : 🎵Sing - Mooncakes 🎵
 Fei Fei : [Fei Fei house] 🎵Sing a Song🎵

Scene 0400 – Father and Fei Fei Bond

Father : Here you go.
 Fei Fei : Happy Moon Festival!
 Female customer : Thank you!
 Fei Fei : Qie Zi!
 Family : Qie zi!
 Father : Now you're sure you don't want me to go with you?

Fei Fei : Yeah. I got this, baba. [Father carries the boxes to Fei Fei's bicycle] Mooncakes?
 Father : Check. We got bungee cords?
 Fei Fei : Check.
 Father : We have Bungee?
 Fei Fei : Check.
 Father : Alright... Hey, we've got company tonight, so don't be late. Okay?
 Fei Fei : I'll be back in time. Um baba...
 Father : Careful now!
 Pedestrian : [grips his bag, yelping]
 Fei Fei : Oh, sorry.
 [Canola fields]
 Towns person : See you next week, Fei Fei!
 Fei Fei : Okay, bye!
 [Lunch break]
 Fei Fei : Scrumptious mooncakes, fresh for tonight!
 Rail workers 1 : We'll take four!
 Fei Fei : Four?! Why not sixteen?
 Rail worker 1 : Whoa!
 Fei Fei : Well, you fellas must get pretty hungry building the fastest train in the world!
 Rail worker 1 : You know about the MagLev?
 Fei Fei : I heard about it in school. It doesn't even bother with wheels, floats on electromagnetic fields like a cushion of air. Whoosh! Magnetic levitation is the coolest!
 Rail worker 2 : Huh... Did you know that's how it works?
 Rail worker 3 : Mhmm... Nuh uhn.

Scene 0500 – Meet Mrs. Zhong & Chin

Fei Fie : Baba! I sold all of the mooncakes tod-[Noticing a pile of fruit on the counter, soft laugh] Red dates? We never use dates. That's not one of mama's recipes.
 Father : Well, I thought we'd try something new in honor of our guest. Fei Fei, this is Mrs. Zhong.
 Mrs. Zhong : Hi, Fei Fei.
 Fei Fei : Hello.
 Mrs. Zhong : It's nice to meet you.
 Father : Oh!
 Mrs. Zhong : Oh no.
 Father : Don't worry about it. Don't worry about it.
 Mrs. Zhong : I'm so sorry.

Father : It's okay. I got it, I got it. Uh... tour! Fei Fei, how about we give Mrs. Zhong a tour of the shop?

Mrs. Zhong : That sounds nice!

Fei Fei : Uh... I'm sorry, I have some homework to do.

Father : Oh. Well, we could work on it together later?

Fei Fei : Uh, it's okay.

Father : All right.

Mrs. Zhong : Ugh, I can't believe I dropped that.

Father : I can't believe you did it either.

Mrs. Zhong : Thanks a lot!

Father : I'm kidding! That's where we make the mooncakes, and this is where we sell them...

Chin : Leapfrog!

Fei Fei : What?!

Chin : C'mon! Leap over me.

Fei Fei : No!

Chin : What? Don't you know leapfrog? Here, watch Croak.

Fei Fei : You can't let a frog loose in here! Who exactly are you?

Chin : You just met my mom! I'm Chin. I got fourth place Yanshi City Ping-Pong Club tournament... Should'a been third. Oh, oh, oh, and by the way, I have a superpower. Can you guess what it is?

Fei Fei : Super annoying?

Chin : I have two superpowers! Look over there. What do you see?

Fei Fei : A wall.

Chin : To you, it's a wall. To me, it's just something to run through.

Fei Fei : You can run through walls?

Chin : Wanna see?

Fei Fei : Why yes, I'd love to.

Chin : *No barriers! Raahh!* Woah-hoho. Did you see that? Almost a whole part of me went right through that wall. My molecules opened up. I could feel them separate... It's like the universe was calling me by name...

Scene 0550 – Hanging Lanterns

Fei Fei : Baba, he ran into a wall!

Father : Ah ha, eight-year-old boys have a lot of energy. Give him a pass this time.

Fei Fei : *"This time?"*

Father : His mother is very... nice. Yeah? I mean, you should talk to her.

Fei Fei : Why?

Father : Don't you ever get a little... Well, lonely?

Fei Fei : No, never! Why? Do you?
 Father : [Sigh]
 Fei Fei : I have you. We have each other.
 Father : Uhm. Of course sweetheart, we're always going to have each other... Nothing can ever change that. But... Fei Fei, there is something important I've been wanting to talk to you about. You know how since,uh-

Scene 0600 – Family Dinner

Auntie Ling : Hello! Anybody order twelve big,hairy crabs?
 Auntie Mei : Move aside, good looking is gonna start cookin'.
 Fei Fei : Hi, Aunties!
 Auntie Mei : Oh, Fei Fei, you've gotten so big!
 Auntie Ling : Oh ho ho ho, it's so good to see you.
 Grandma : Make way for the real cook in the family.
 Auntie Ling : Take a look!
 Fei Fei : Oh yeah, my favorite!
 Chin : I'm hungry!
 Auntie Ling : That sizzle!
 Auntie Mei : That's me, hun.
 Father : Oh ho, I can already taste the hairy crabs.
 Grandma : These dumplings, almost as good as mine...
 Fei Fei : Mmmmm! That's smelling SO good!
 Grandma : Fei Fei, take a bite of this-
 Fei Fei : Oh! Thanks, Ni ni!
 Auntie Mei : Coming through!
 Grandma : You're so skinny, hasn't anybody been feeding you?
 Grandpa : The hairy crab is a burrowing crab, known for its furry claws.
 Fei Fei : Hi, ye ye.
 Mrs. Zhong : Fei Fei, perhaps we can use my red dates for a second batch?
 Fei Fei : Mama preferred melon seeds in the paste.
 Mrs. Zhong : Oh, well, my family uses dates grown in our garden. If you wanna try one, they're delicious –
 Fei Fei : I'm probably allergic to dates.
 Mrs. Zhong : Oh.
 Fei Fei : Besides, we only make them our *special* way here.
 Mrs. Zhong : Okay.
 Uncle : Your right or my left? Seems like this table gets heavier every year,right?
 Auntie Mei : Ooo, hot plate! Careful.
 Auntie Ling : Make yourself useful –
 Uncle : Ooo, your dumplings smell incredible!
 Grandma : Do we need more cups?

Fei Fei : No rabbits at the table. You remember what momma said. Besides, that's my chair.
 Auntie Ling : Let me carry that!
 Uncle : You need a hand with that, nai nai?
 Mrs. Zhong : Oh, the table looks beautiful. Uhm, where should I sit?
 Father : Here, sit by me.
 Mrs. Zhong : Oh! Thank you!
 Father : Of course.
 Mrs. Zhong : All right.
 Grandpa : The hairy crab invades local waters damaging fishing nets and native species.
 Grandma : Oh, look how big and bright that moon is!
 Auntie Mei : Oh, could you please pass the crabs?
 Mrs. Zhong : You have a little bit of, um, sauce on the side of your...
 Father : Embarrassing...
 Grandma : It's gonna be HUGE for the Moon Festival!
 Fei Fei : Momma's favorite holiday.
 Father : ... Uh...
 Mrs. Zhong : So, your father tells me you're fond of Chang'e.
 Auntie Mei : Ugh, poor lady that Goddess! So lonely up there on the moon. No one but Jade Rabbit to keep her company.
 Auntie Ling : Oh, come on! Chang'e loves it up there alone! That's why she took both immortality pills instead of saving one for Hou Yi!
 Mrs. Zhong : Actually, according to my mother, I might be related to Houyi-
 Chin : Hou Yi, the Archer! Cho!
 Mrs. Zhong : Chin!
 Fei Fei : Augh! That's not what happened, Auntie! Hou Yi was off fighting demons-
 Chin : - with his bow and arrow and-!
 Fei Fei : -WHEN a robber came and tried to st-
 Auntie Ling : -steal the immortality pills. Yeah, yeah, yeah, she only put them both in her mouth as a hiding place... Hm. Not buying it.
 Auntie Mei : Chang'e floated to the sky, while her one true love stayed here.
 Auntie Ling : And bit the dust.
 Uncle : Now she lives with a rabbit instead of a husband.
 Auntie Ling : Good choice.
 Fei Fei : But it wasn't her choice! She didn't try to leave Houyi behind! She misses Houyi and cries for him every day!
 Auntie Ling : And how do you know that?
 Grandpa : They text.
 Auntie Mei : Don't tease Fei Fei-

Auntie Ling : It's just a silly myth.
 Fei Fei : It's not a silly myth. It's real. Chang'e is real.
 Father : Ah... Fei Fei!
 Chin : Uh oh.
 Fei Fei : She's on the moon right now! Waiting for her one and only true love. Waiting... Right, baba?
 Father : Uh...
 Fei Fei : Mm...
 Grandma : Just give her a minute.
 Auntie Ling : She's at the top of her class, but she still believes in Chang'e?

Scene 0700 – Last True Believers

Fei Fei : It's you and me, Bungee. We're the last true believers. Ah! Ow! Ugh, not really in the mood!
 Chin : Know what I am? A BAT!
 Fei Fei : Yeah, a *dingbat*.
 Chin : Well, I hope you like dingbats, because you're going to see a whole lot more of me! Whoa! Ugh.
 Fei Fei : Not if I can help it.
 Chin : Haven't you heard? We're gonna be brother and sister!
 Fei Fei : What?
 Chin : My mom and your dad are getting mar-
 Fei Fei : Don't say it! Don't!
 Mrs. Zhong : Hi Fei Fei.
 Fei Fei : Hello.
 Mrs. Zhong : I didn't want you to miss dessert.
 Fei Fei : Oh, um...
 Mrs. Zhong : I saved you a special mooncake from my hometown... *without* dates.
 Fei Fei : Uh... Thank you.
 Chin : NO BARRIERS! Uuugh!
 Mrs. Zhong : Oh, Chin can be rambunctious at times. But after a while you get used to him.
 Auntie Mei : Zhong! Get over here before I kick everyone's butt at Mah-jong.
 Mrs. Zhong : Oh ho, yes. We'll see!

Scene 0800 – Bungee Jump

Fei Fei : “*Get used to him?*” I'll never get used to him! What's so “special” about your mooncake? *I* don't want IT... Urgh! And I don't want YOU. Urgh. I just want things back the way they were. He used to believe in Chang'e! He said she was absolutely real! But now he's changed. If baba could only believe

again, he would never marry that woman. He-he would remember everything. He would remember you. O Bungee!

Scene 0900 – Rocket to the Moon.

Fei Fei : Mama... Why is this happening? 🎵Sing a Song🎵 I know Chang'e is up there. But how can I prove it? She's 384,400 kilometers away. What am I supposed to do? 🎵Sing a Song🎵

Scene 1000 – Building the Rocket

Fei Fei : Bungee, we're gonna prove she's real! Baba, uh... I-is it okay if I buy some things for this... science project?
 Father : Um... Sure.
 Fei Fei : Thanks!
 Delivery man : Here you go.
 Father : Uh, I didn't order anything.
 Fei Fei : Thank you. Thank you. [Building her rocket] oof!
 Teacher : ...by one of the most famous poets in the Tang and Song Dynasty...it will be part of your quiz... Something you want to share with us, Fei Fei?
 Fei Fei : No.
 Teacher : Today you are Number 1 in class, but maybe tomorrow you'll be Number 30. There's no doodling allowed.
 Fei Fei : 🎵SONG - ROCKET TO THE MOON🎵

Scene 1100 – Malfunction

Fei Fei : I did it! I did it! Uh oh.
 Chin : We're gonna die!
 Fei Fei : Chin?!?
 Chin : HIIIIIIII FEI FEI!
 Fei Fei : You dingbat! I didn't calculate your extra weight!
 Chin : Are we dead!?
 Fei Fei : Whaaaaa...
 Chin : What's- What's happening?!

Scene 1150 – Oh Boy

Fei Fei : We're... we're going *up*!
 Chin : Whoa.
 Fei Fei : What in the world... Chin?!
 Chin : Zero Gravity Man!
 Fei Fei : Get down here! This is no time to mess around!
 Chin : Grandpa's diapers?!

Fei Fei : It's a long flight.
 Chin : Ew!
 Fei Fei & chin : Ahhh!
 Chin : FEI FEIIII!
 Fei Fei : Brace!

Scene 1200 – TWLs

Chroak : [CHOKING EFFORTS]
 Fei Fei : Mm... Wha- What's happening? My camera...

Scene 1250 – Travel to the Palace

Fei Fei : Bungee, where are they taking us...?
 Chin : Waaah?! Whoa! Oof!
 Fei Fei : WHOA! Oof!
 Chin : Whoa! Ha ha ha ha ah!
 Fei Fei : Whoa!
 Chin : Woohoo! Wha? Oof!
 Fei Fei : Wow...
 Chin : Whoa...
 Blue Lunette : Welcome!
 Pink Lunette : Welcome!
 Yellow Lunette : Welcome!
 Fei Fei : Talking mooncakes?!
 Blue Lunette : Hurry, come on! She's expecting you!
 Pink Lunette : Come on! Let's go!
 Blue Lunette : Follow us this way!
 Pink Lunette : Follow us!

Scene 1300 – Welcome to Lunaria

Chin : Oof!
 Pink Lenutte : Watch your step!
 Yellow Lenutte : You're gonna love this!
 Blue Lenutte : Oh, I can't wait!
 Chang'e : 🎵Sing a Song🎵
 Fei Fei : Chang'e?
 Chang'e : Ultraluminary.
 Lunarians : Chang'e!
 Chang'e : 🎵Sing a Song🎵
 Lunarians : Wow! Woo!
 Chang'e : 🎵Sing a Song🎵
 Lunarians & Chang'e : 🎵Sing a Song🎵

Scene 1400 – Meet Chang'e

Fei Fei : Hmm!
 Chang'e : Huh. What butcher cut your hair?
 Fei Fei : I did.
 Chang'e : Hmm... You have a round face, you need length. And you have a rogue eyebrow right... *there*.
 Fei Fei : Ow!
 Chang'e : Improved!
 Pink Lunette : So much better!
 Chang'e : All right, Unfortunate Hair Girl. Consider yourself welcomed. You may now give me the Gift.
 Fei Fei : Um... I'm sorry, but I didn't bring you a gift.
 Chang'e : Of course you brought me the gift. Why else would I have sent my lions to bring you here from Earth?
 Fei Fei : Those were yours?! They're so cool and you sent them for me!
 Chang'e : Well of course. You were given the one thing I need to bring Houyi back.
 Fei Fei : Houyi!? I knew you've never given up on him; that's what I was telling my dad! You see, I'm in an urgent situation, I came a long way I- I- built a rocket on my own... I mean—
 Chang'e : She's talking, but it's not about the Gift.
 Pink Lunette : No, Goddess.
 Fei Fei : What I mean is, you're the one who believes that love never dies! Everybody knows that about you. My dad used to believe that too... But now I'm afraid he's giving up. If I could just have a photo to prove to my dad that you're REAL-
 Chang'e : *Pictures*. She wants *pictures*. Everybody wants *pictures*! Does this look like a photo op to you?
 Fei Fei : Um... yes?
 Chang'e : Then do it fast. Ah-ah! No gift, no photo.
 Fei Fei : But I don't know what IT is. You can have anything of mine that you want-
 Chang'e : I don't want "anything!" I want THE GIFT!
 Blue Lunette : Oh...
 Fei Fei : CHIN!
 Chang'e : Clearly you've lost my Gift. I sense it's on my Moon somewhere. And I suggest you go find it! Let's stop playing games. There's only a sliver of moon left. When the last moon dust falls, it will be too late to bring Houyi back. Lunarians! I announce a competition! Anyone who finds and brings me the gift will get their wish granted! If you bring it to me first, you'll get your photo. Good luck and GOD SPEED, FIND IT! She'll

get me that gift and Jade, your potion is the final piece we need to bring Houyi back. And you will be ready, won't you?
 Fei Fei : Let me through, please!

Scene 1550 – Find the Gift

Fei Fei : Hey, um! Can I get a- Ride?
 Lunarian : Pardon!
 Fei Fei : The gift... It has to be at the crash site! What could it be!?
 Chin : Wait up! We'll help you find it!
 Fei Fei : I don't want your help!
 Chin : First, we find the gift and then we-
 Fei Fei : I said I don't want your help.
 Chin : But I just wanted to-
 Fei Fei : I never wanted you on this trip!
 Chin : But I-
 Fei Fei : I never even wanted you in my life!
 Chin : You can't talk to your brother like that.
 Fei Fei : You're NOT my brother.
 Chin : But I could become your brother.
 Fei Fei : You will NEVER be my brother. Bungee? Ugh. I don't have time for this! Will anybody help me?! Guh! Hm, hm, hm! Whoooo! Oh! Wha?! Woo! Could I get a ride?!
 Bill : Biker Chicks only.
 Fei Fei : Ahhh! WAIT! I know where the gift is!
 Bill : Well... alright.
 Gretch : Follow the leader!
 Fei Fei : Okay.
 Chin : I just have to get that photo! C'mon Bungee.

Scene 1560 – Hallway of Shooting Star

Chin : You take that one and I'll take the rest! Easy peasy. HA! Wha, wha?! WHOA WHOA WHOA WHOA! Whoa! What are these things? Ow!
 Chang'e : Palace Security.
 Chin : Whoa...
 Chang'e : What are you doing here?
 Chin : I want the photo for my sister!
 Chang'e : Well, I want the gift.
 Chin : Well, I know where it is!
 Chang'e : Oh, you do? Bring him to the interrogation chamber.
 Chin : Uh... is she taking me in there? Because I won't go. I won't, I won't - I'm in! Oof!

Scene 1700 – Ping Pong & Chang’e Loses It

Chang’e : How about a game? You like games?
 Chin : You know it.
 Chang’e : Tell you what - if you win, I’ll give you this photo. But if I win, you tell me where the gift is.
 Chin : Deal.
 Chang’e : We’ll play by Lunaria rules!
 Chin : Whoa!
 Chang’e : ♪SONG - HEY BOY♪
 Chin : ♪Sing a song♪
 Lunettes : ♪Sing a song♪
 Chang’e : ♪Continue singing♪
 Chin : You know what I heard?! You’re a 3,000 year old lady who ate BOTH immortality pills! Now you live alone FOREVER! I win!
 Chang’e : No one’s leaving until I get that Gift!
 Chin : Hey! What about the photo?!

Scene 1750 – Chang’e and Jade Rabbit

Chang’e : That little ping pong poo is no use, and we’re running out of time! UGH! This is our ONLY chance.
 Blue Lunette : Please try to stay calm. You don’t want to cause another meteor shower...
 Pink Lunette : Do yoga with us!
 Blue Lunette : Calming breath in... And calming breath out...
 Yellow Lunette : Oh! Whoa boy!
 Chang’e : Oh! Whoa boy!
 Blue Lunette : Uh oh.
 Chang’e : I’m caaaaaalm... Waaaa!
 Pink Lunette : Oh, goddess!
 Chang’e : I’m... so... calm.... I know the gift is somewhere near, I can feel it! Oh... Hi Jade... Well, at least the potion is working... I’ll never see Houyi again, will I?
 Blue Lunette : Oh...
 Pink Lunette : *Oh.*

Scene 1800 – Meteor Shower

Lulu : Ahhh, looks like the moon goddess is astronomically upset.
 Gretch : When she’s mad this road’s a suicide mission.
 Bill : Kid, let’s wait it out.
 Fei Fei : No! We’re going! Follow me!
 Gretch : WHOA?!
 Bill : Whoa, whoa, whoa, whoa!

Fei Fei : Go left! Right! Okay, now left!
 Bill : WHOA WHOA!
 Fei Fei : We gotta get through THAT canyon!
 Lulu : AYAYAYAYAYAYAY!
 Bill : WHOA! We're not gonna make it!
 Fei Fei : Don't be such a chicken!
 Gretch : AHHH!
 Lulu : AHHH!
 Bill : AHHH!
 Fei Fei : Let's get that gift!
 Bill : Woohoo-hoo-hoo!

Scene 1850 – Escape Fails

Chin : NO BARRIERS! RAHHHH!

Scene 1900 – Crash Site and Lunar Lunch

Fei Fei : There it is! Over there! My rocket ship! Oh, my rocket ship...
 Bill : What a mess.
 Gretch : What's this gift look like anyway?
 Fei Fei : I'm not sure. Let's just spread out. We'll find it. Huh?
 Gobi : Kooophaaa, pehhh, kaahhhh... Hi, I'm Gobi. What's your name?
 Fei Fei : I- I'm... Fei Fei.
 Gobi : I'm Gobi, what's your name? I feel like we're talking in a circle. I actually used to be a nervous talker, and I think that's what's really great about me is that, like, I'm so self-aware about my nervous talking. So I got to slow it down, relax, and just breathe. I'm checking my pulse right now... (pause) Ah! Serenity achieved.
 Fei Fei : Who are you? WHAT are you?
 Gobi : Tsk! I happen to be Chang'e's most trusted advisor. Very high-level, uh, member of the court! I mean, not like a court jester, but definitely a member of the court, like, really high up. I'm basically indispensable.
 Fei Fei : Then what are you doing all the way out here?
 Gobi : Whoa whoa whoa -- Hey!
 Fei Fei : Wait! Is that THE lunar rover... with my parachute?
 Gobi : I dunno. Oh, you can take my cape! But I'm keeping these sweet moon pants. Dig it!
 Gretch : What's he doin' here?
 Gobi : What?!
 Bill : I wouldn't be talking to that one if I were you.
 Lulu : Yeah, he was kicked out of the palace by the goddess.

Gobi : Ah!
 Fei Fei : Hey, easy!
 Gobi : Don't listen to them, these Lunarian chickens got a *little* scrambled up, hehe... It-it's fine.(whispering) It is not fine. They are bad eggs...
 Gretch : Uh uh! Look who's talking.
 Bill : Yeah... You little green glow worm!
 Gobi : Ow!
 Fei Fei : Hey!
 Lulu : [CACKLES]
 Fei Fei : Quit wasting time, we have to find the gift for Chang'e!
 Gobi : Chang'e? Chang'e! Oh oh! I wanna help. Can I help? I'd love to help. Did I mention I can help?
 Lulu : Ooh hoho!
 Fei Fei : No, no, no, no, no--!
 Lulu : Oh! Who do I look like?! Who do I look like? (sings) Woah, oh- oh- EGGstraordinaria!
 Fei Fei : [ANNOYED GROAN][SOFT BREATH]
 Gobi : [ANGELIC SINGING]
 Fei Fei : My Chang'e doll!
 Gobi : Oh, yeah, she's amazing. I can't help but break into song when I see her!
 Fei Fei : A gift my momma gave me. This must be it!
 Bill : Yeah... must be.
 Gretch : Thank you!
 Fei Fei : Hey, WAIT!
 Gretch : Sorry newbie.
 Lulu : Oho, I'm sorry!
 Fei Fei : Give-it-back!
 Lulu : Hey! Watch it!
 Gobi : Ah!
 Bill : That's enough out of you! Ew...
 Fei Fei : No! That's mine! COME BACK!
 Bill : Whoever gets it to the goddess first gets their wish granted!
 Fei Fei : You can't leave me here!

Scene 2000 – Meet Gobi

Fei Fei : I'm going to get that gift, and bring it to Lunaria!
 Gobi : Lunaria? Well, you'll need a guide! And guess what? This guy used to both work and live in the palace.
 Fei Fei : As soon as I get that gift back, I'm taking it to Chang'e.
 Gobi : Oh, oh, oh, oh pleeeeease let me help you bring a gift to the Goddess!

Fei Fei : No.
 Gobi : Please?
 Fei Fei : No.
 Gobi : Please?
 Fei Fei : No!
 Gobi : Pleeeeeeeee-
 Fei Fei : Nooooo!
 Gobi : Let me finish, -eeeeeeeeee-
 Fei Fei : Okay okay! Just stop making that noise!

Scene 2100 – Rabbits

Introducing Jade Rabbit

Scene 2200 – Moon Frogs

Gobi : But my whole point is I'm a nervous talker and I'm starting to work on that. I realized, 'wow I am talking really fast,' and I thought to myself, 'you should relax.' So I've been working on slowing it down and breathing and -- uh oh - AH! Oo! Uh! Ah... Sometimes it causes me to get a little tongue tied. Ugh! I hate it when this happens. Whoa!
 Fei Fei : Oof! Gobi... what's happening? Please tell me they're not hungry.
 Gobi : They're not hungry! I'm lying! They're VERY hungry! I've NEVER seen them this ravenous! Ahh! Run away! They're going to Lunaria Lake to feed!
 Fei Fei : Hey, hey! I know this game!(Beat) Sorry about this-
 Gobi : [TONGUE OUT EFFORTS] Ah!
 Fei Fei : Whoa!
 Gobi : [SCREAMS]
 Fei Fei : Whoo! We should catch up to those biker chicks in no time.
 Gobi : [SLURPING EFFORTS] Woo! That was a bonding experience! Do you feel close to me, because I feel closer to you - I feel like this is amazing! Besties forever, uhn, forever, uhn, forever - uh uh uh uh, chicka chicka - Huh?! Good times, good times...
 Fei Fei : So, why were you living by yourself?
 Gobi : That's a personal question... But, since you and I are like family now [LAUGHS TO HIMSELF] I can tell you. It happened a long time ago. The Goddess exiled me from Lunaria because of a song I sang to her.
 Fei Fei : She exiled you over a song? She's nothing like mamma said she'd be... Mamma said she was kind and gentle, graceful as a swan landing on a quiet lake.

Gobi : She was all those things, until Houyi died. [SIGHS] And then she just pushed us all away.

Fei Fei : Once you lose the person you love the most.

Gobi : It changes you.

Fei Fei : Yeah.

Gobi : After I sang that song, the Goddess disappeared. All the lights in Lunaria just went out. We call it the big darkness.

Fei Fei : That song... will you sing it for me?

Gobi : Ah, I don't know. The acoustics aren't good when you're singing on top of a frog..

Fei Fei : Pleeeeeease?

Gobi : Ah, touché.♪SONG - WONDERFUL♪

Fei Fei : Huh?

Gobi : ♪Continue sing♪

Fei Fei : You asked her that?

Gobi : ♪Continue sing♪

Fei Fei : What are you doing?

Gobi : ♪Still singing♪

Fei Fei : Gobi..

Gobi : ♪Still singing♪

Fei Fei : I don't lounge.

Gobi : ♪Still singing♪

Fei Fei : Nope.

Gobi : ♪Still singing♪

Fei Fei : I just want things to go back to how they were.

Gobi : ♪Keep singing♪

Fei Fei : So... that's the song you sang to her?

Gobi : No... It was another song.

Fei Fei : Gobi-

Gobi : Yeah, that's the song.

Scene 2300 – Potion Works

Chang'e : ♪SONG - YOURS FOREVER♪

Lunettes : [SNUFFLE][WHIMPER][SAD EFFORTS]

Chang'e : Jade? What's going on with you? Oh, it worked! You've-you've done it and just in time!

Lunettes : [QUIET EXCITED WALLA AS THEY GATHER AROUND JADE]

Chang'e : Now I just need that gift.

Scene 2400 – Smashed Doll

Fei Fei : [GROANS] Why did I ever let those bikers into my life?

Gobi : [GASPS] There they are, ha!

Fei Fei : There's my doll!
 Gobi : Don't worry. I got this. Uh oh. AHHH!
 Bill : Wha-wha?! Hey! Oh, whoa-oh! Wo wo woah woah woooh!
 Gobi : Oh... WAHHHHHHHHH!
 Little Lunarians : Yay!
 Gobi : Aww, hey little guys.
 Gretch : Where is it?
 Fei Fei : Oof!
 Lulu : Ayayayaya! Ha ha ha AH! Ayaya?! Ayaya?!
 Fei Fei : Gah!
 Gretch : Ah! Are you nuts!? It's mine!
 Fei Fei : Give it back! HEY! Ugh! URGH!
 Gretch : Get your grubby mitts off!
 Gobi : No!
 Bill : Guess there's no gift now.
 Gobi : Fei Fei? You can come out, they're gone now. Come out, Fei Fei. I'll do anything to make you okay, anything! What do I have to do?
 Fei Fei : Look up! Oh, no...

Scene 2500 – The Amulet

Fei Fei : I've lost everything now.
 Gobi : Not everything. You still have this... and this... and... This! And you're alive... That's a plus.
 Fei Fei : That gift was my only chance to stop my father from getting remarried.
 Gobi : Re-married? Your mother is—I mean, is she... gone?
 Fei Fei : Now I'm stuck here. The gift is gone, and my dad will marry that awful woman with her horrible boy!
 Gobi : What horrible boy?
 Fei Fei : A ridiculously annoying boy.
 Gobi : Nobody likes annoying creatures! They are the worst!
 Fei Fei : He's always making faces—
 Gobi : UGH!
 Fei Fei : He plays leapfrog all the time—
 Gobi : Bleh!
 Fei Fei : He thinks he can hang upside down like a bat and run through walls—
 Gobi : Teh!
 Fei Fei : And he's always interrupting me—
 Gobi : Let me finish-- he plays leapfrog? Is that where you got the idea for us to ride on those frogs?
 Fei Fei : No! I mean, not really.

Gobi : And he hangs upside down like a bat, like you did when you almost got scorched? Is that where you got that idea?

Fei Fei : No! Ugh. Anyway, I can't stand him.

Gobi : I can't stand him either. (beat) Did you say he can run through walls?

Fei Fei : Forget it, all right?

Gobi : I would love to have a brother. Y'know, but then again, I've been alone for a thousand years. How many years have you been alone?

Fei Fei : Four.

Gobi : Well, give it time. You might change your mind. I think Miss Grumpy-Pants is hungry. Why don't we eat something? Everything looks better when your tummy's full. Ooo! There's a tasty map right here. Hm, mmm, delicious. Have some map.

Fei Fei : Hm.

Gobi : Yech, I can't believe you eat moon cakes. That's barbaric.

Fei Fei : These mooncakes don't have feelings. Ow! What's this? Looks like the broken half of something. [SIGHS] Chin probably found it somewhere and thought it would be funny to bake it into a mooncake. I told you he was annoying.

Gobi : Wait a minute - why does this look familiar? Nope - never seen it.

Fei Fei : This half forms a whole with that symbol. This Amulet, Gobi! It's the gift! [GASP] There's still a chance. We've gotta get this to Chang'e! Come on!

Gobi : Ahh!

Scene 2600 – Delivering the Gift

Chin : We need to help Fei Fei! NOOO! BARRIERS!!!! RAHH!
Oo... [GROANS] I did it! Bungee? Maybe we did it.

Chang'e : If she's coming with the gift, it has to be *now*.

Chin : Rah! Zap! Gotcha! Ha ha!

Fei Fei : Chin?!

Chin : Fei Fei! Oh my gosh, I'm so happy to see you!

Fei Fei : You're okay!

Chin : It was so crazy! The poles were all moving, and then I was surrounded –

Fei Fei : Look! We got the gift!

Chin : Wow!

Gobi : Hi, I'm Gobi!

Chin : Rad. I'm Chin.

Gobi : Double rad, I just returned from a thousand years in exile. I wonder if I'll run into anyone I know--

Chin : Gobi!?
 Fei Fei : [SCREAMS] The amulet!
 Gobi : Fei Fei, get it! No, no, no! Leave me be!
 Blue Lenutte : We're almost out of time!
 Gobi : Oh, thank you!
 Yellow Lunette : Oh, hurry, come this way!

Scene 2700 – Houyi Reunion

Blue Lenutte : Goddess, it's here!
 Chang'e : Fei Fei...
 Fei Fei : I think this is the gift you're looking for.
 Chang'e : Of course, the other half of the Amulet! Our two halves can make us whole again. Now you can come back to me. 🎵SONG - YOURS FOREVER (Reprise) 🎵
 Houyi : 🎵Sing along🎵
 Chang'e : Houyi?
 Houyi : 🎵Keep singing🎵
 Chang'e 🎵Continue singing🎵
 Chang'e & Houyi : 🎵Sing together🎵
 Houyi : Chang'e, I cannot stay. You have to move on.
 Chang'e : But how? No--!
 Houyi : Our love is forever.
 Chang'e : Please don't leave me again! HOUYI!
 Fei Fei : Oh, no...
 Gobi : It's the darkness! Oh no.

Scene 2800 – Chamber of Exquisite Sadness

Fei Fei : Oh... What is this place?
 Blue Lunette : The Chamber of Exquisite Sadness.
 Yellow Lunette : It's impenetrable.
 Pink Lunette : Only the goddess has ever gone in there.
 Fei Fei : Let me try...
 Blue Lunette : I told you, you can't go in –
 Pink Lunette : [GASPS]
 Blue Lunette : [GASPS] But how?!
 Gobi : How did you do that?!
 Pink Lunette : No, no, no! If you go in there, you may never come out again.
 Gobi : You may never go home again. Wait!
 Chin : Fei Fei!
 Yellow Lenutte : Oh...
 Fei Fei : Chang'e? It- it's me... Fei Fei? Bad Haircut Girl. I'm here to bring you back. Mom?
 Mother : Fei Fei.

Fei Fei : Momma!
 Gobi : Over here! Fei Fei! This way!
 Blue Lunette : I was afraid of this. She's stuck now.
 Chin : No! Bungee!
 Bungee : Chin runs to the barrier, banging on it-
 Chin : Fei Fei!
 Chang'e : What are you doing here? You don't belong here.
 Fei Fei : But I do belong here.
 Chang'e : You can't stay here. You'll only end up lonely for all eternity,
 like me. You have to move on.
 Fei Fei : How?

Scene 2900 – Love Someone New

Chang'e : ♪SONG - LOVE SOMEONE NEW♪
 Chin : ...no barriers...
 Fei Fei : Chin!
 Chin : Oof!
 Fei Fei : [LAUGHTER]
 Chin : Am I still a dingbat?
 Fei Fei : Yes, but you're MY dingbat.
 Chin : Can we go home now?
 Fei Fei : Yeah... Wait. What about you?
 Chang'e : I think it's too late for me. Houyi is not coming back.

Scene 3100 – Celebration and Goodbyes

Lunarians : Fei Fei! Fei Fei!
 Gobi : Remember when we chased those mean chickens? Yeah, they
 were mean! Remember when you lassoed a frog with my
 tongue? Remember when we said goodbye?
 Fei Fei : You mean like, right now?
 Gobi : Yes. Goodbye Fei Fei.
 Fei Fei : If you wanna stay... you can. I'll be okay... You have a new
 life now. Go. Goodbye Bungee.
 Chang'e : Thank you for bringing me the gift, Fei Fei.
 Fei Fei : I wish it had given you everything you wanted.
 Chang'e : It did. The real gift was you.
 Gobi : Bye, Fei Fei! Besties forever! For ever! Forever! Chick-a
 Chick-a Forever! Chick-a Forever! Chick-a Chick-a. Forever!
 Chick-a Chick-a. Forever!
 Chin : Bye bye!

Scene 3200 – Return Home

Scene 3300 – Family Dinner 2

Fei Fei : Outta the way space dog!
 Grandpa : Eating hairy crabs has been called a life changing experience.
 Fei Fei : Zhong Ayi, can I help you with that?
 Mrs. Zhong : Oh! Well of course. You know the moon festival is my favorite night of the year. My Nai Nai always told me the circle of a mooncake is the symbol of a family coming together. Hm?
 Uncle : Huh, the table's already out there! Whew!
 Grandma : Now be careful, it's hot.
 Auntie Mei : Ah, the setting is magnificent![GIGGLES] Just a feast for the eyes...
 Father : Fei Fei sit here-
 Mrs. Zhong : Come sit by us.
 Fei Fei : Chin...
 Mrs. Zhong : Chin! Get the frog off the chair!
 Chin : Sorry!
 Mrs. Zhong : Be careful! If he does that again, he may end up as your sister's next science experiment.
 Father : Don't tell him that!
 Fei Fei : [LAUGHTER]
 Grandma : It's the Moon Festival and... No moon!
 Auntie Mei : Chang'e must be so sad, hidden behind those clouds, dreaming of her one true love.
 Auntie Ling : Oh come on, don't start that again!
 Auntie Mei : Start what?! It's romantic!
 Grandpa : [CHUCKLES PROUDLY]
 Grandma : No playing with your food at the table.
 Uncle : Oo. Can I, uh... are you gonna eat that?
 Auntie Ling : Not now, we're talking about Chang'e!

Scene 3300 – The White Crane

Father : Looks like the moon has decided to come out for us after all...
 What do you think Jade Rabbit's making tonight?
 Fei Fei : Mooooon mush.
 Father : Mooooon mush. You laugh just like your momma.
 Fei Fei : I know baba.
 Father : Should we head back?
 Fei Fei : I'll be right there. Ugh!
 Chin : Ha ha ha!
 Fei Fei : All right you dingbat!
 Chin : Mom! Fei Fei's chasing me!
 Fei Fei : No I'm not!
 Mrs. Zhong : Chin!

Father : Fei Fei!
Mrs. Zhong : Stop chasing your sister!

APPENDIX 2

REALIZATION OF DEIXIS IN THE *OVER THE MOON* MOIE SCRIPT

No	Utterance	Types of Deixis				
		P	T	Pc	S	D
1	MOTHER: Scientists can tell us many things about space. They can tell us how far away the stars are. They can tell us that space starts one hundred kilometers above the Earth. But they can't tell us about the Space Dog!	7		3	1	
2	MOTHER: He likes to chase comets and roll in the stardust! As far as the Space Dog's concerned, the Moon is just a big, tempting ball. And almost every night he takes a bite.	2	1			
3	MOTHER: And that's the real reason the moon has phases.					1
4	YOUNG FEI FEI: So, when the Moon is big and round, that's when the Space Dog doesn't take a bite?					1
5	MOTHER: That's when the Moon Goddess, Chang'e , makes him spit it out. [Holds the Chang'e doll up next to Fei Fei.]Blah!	2			2	1
6	YOUNG FEI FEI: Sorry baba , I like the Mommy explanation best!	1			2	
7	YOUNG FEI FEI: Tell me about Chang'e.	1				
8	YOUNG FEI FEI: Again, again! I love to hear about the moon goddess! Tell me, momma?	2			2	
9	MOTHER: And that's where she lives now – on the Moon, with only Jade Rabbit to keep her company.	2	1	1		
10	MOTHER: Because Houyi died here on Earth.			1		
11	YOUNG FEI FEI: And when she cries, her tears turn into stardust.	2				
12	YOUNG FEI FEI: Baba , do you think Chang'e is real?	1			1	
13	FATHER: If your mother says she's real, then she is absolutely real.	3			1	
14	MOTHER: Thank you! [turns to Fei Fei, whispering] Look up . Can you see Jade Rabbit? He's making a potion.	2		1		
15	YOUNG FEI FEI: I can see him!	2				
16	MOTHER: What do you think he's making?	2				
17	YOUNG FEI FEI: Bunny rocket comin' through! Look at my rocket ship!	1				
18	FATHER: Slow down little astronaut! You have space breaks, you can use them!	3			1	
19	MOTHER: Cool your jets!	1				
20	YOUNG FEI FEI: Watch out, momma! Baba!				2	

21	MOTHER: How about you help us make mooncakes today ?	2	1			
22	YOUNG FEI FEI: I can?	1				
23	MOTHER: I think it 's about time you learn how we make our special family mooncakes.	5			1	
24	FEI FEI: Did you know if you put forty billion mooncakes side-by-side you could reach the moon?	3		1		
25	MALE CUSTOMER: That 's a lot of mooncakes.					1
26	FEI FEI: 'Course if the moon is at its furthest point from the Earth, you 'd need four hundred twenty-six million two hundred thirty-two more!	2				
27	MALE CUSTOMER: You better get baking.	1				
28	FATHER: Now you 're sure you don't want me to go with you ?	4	1			
29	FEI FEI: Yeah. I got this , baba . [Father carries the boxes to Fei Fei's bicycle] Mooncakes?	1			1	1
30	FATHER: Check. We got bungee cords?	1				
31	FATHER: We have Bungee ?	1			1	
32	FATHER: Alright... Hey, we 've got company tonight , so don't be late. Okay?	1	1			
33	FEI FEI: I 'll be back in time. Um baba ...	1			1	
34	FATHER: Careful now !		1			
35	TOWNS PERSON: See you next week , Fei Fei!		1			
36	FEI FEI: Scrumptious mooncakes, fresh for tonight !		1			
37	RAIL WORKERS 1: We 'll take four!	1				
38	FEI FEI: Well, you fellas must get pretty hungry building the fastest train in the world!	1				
39	RAIL WORKERS 1: You know about the Mag-Lev?	1				
40	FEI FEI: I heard about it in school. It doesn't even bother with wheels, floats on electromagnetic fields like a cushion of air. Whoosh! Magnetic levitation is the coolest!	3				
41	RAIL WORKERS 2: Huh... Did you know that 's how it works?	2				1
42	FEI FEI: Baba ! I sold all of the mooncakes tod-[Noticing a pile of fruit on the counter, soft laugh] Red dates? We never use dates. That 's not one of mama 's recipes.	2			2	1
43	FATHER: Well, I thought we 'd try something new in honor of our guest. Fei Fei, this is Mrs. Zhong.	3			1	1
44	MRS.ZHONG: It 's nice to meet you .	2				

45	FATHER: Don't worry about it . Don't worry about it.	1				
46	MRS.ZHONG: I 'm so sorry.	1				
47	FATHER: It's okay. I got it , I got it . Uh... tour! Fei Fei, how about we give Mrs. Zhong a tour of the shop?	6				
48	MRS.ZHONG: That sounds nice!					1
49	FEI FEI: Uh... I 'm sorry, I have some homework to do.	2				
50	FATHER: Oh. Well, we could work on it together later ?	2	1			
51	MRS.ZHONG: Ugh, I can't believe I dropped that .	2				1
52	FATHER: I can't believe you did it either.	3				
53	FATHER: I 'm kidding! That's where we make the mooncakes, and this is where we sell them...	3		2		
54	CHIN: C'mon! Leap over me .	1				
55	CHIN: What? Don't you know leapfrog? Here , watch Croak.	1	1			
56	FEI FEI: You can't let a frog loose in here ! Who exactly are you ?	2	1			
57	CHIN: You just met my mom! I 'm Chin. I got fourth place Yanshi City Ping-Pong Club tournament... Should'a been third. Oh, oh, oh, and by the way, I have a superpower. Can you guess what it is?	7			1	
58	CHIN: I have two superpowers! Look over there . What do you see?	2		1		
59	CHIN: To you , it's a wall. To me , it's just something to run through.	4				
60	FEI FEI: You can run through walls?	1				
61	FEI FEI: Why yes, I'd love to.	1				
62	CHIN: No barriers! Raahh! Woah-hoho. Did you see that ? Almost a whole part of me went right through that wall. My molecules opened up. I could feel them separate... It's like the universe was calling me by name...	7		1		1
63	FEI FEI: Baba , he ran into a wall!	1			1	
64	FATHER: Ah ha, eight-year-old boys have a lot of energy. Give him a pass this time.	1	1			
65	FEI FEI: " This time?"		1			
66	FATHER: His mother is very... nice. Yeah? I mean, you should talk to her .	4			1	
67	FATHER: Don't you ever get a little... Well, lonely?	1				

68	FEI FEI: No, never! Why? Do you ?	1				
69	FEI FEI: I have you . We have each other.	3				
70	FATHER: Uhm. Of course sweetheart , we 're always going to have each other... Nothing can ever change that . But... Fei Fei, there is something important I 've been wanting to talk to you about. You know how since,uh-	4			1	1
71	AUNTIE MEI: Move aside , good looking is gonna start cookin'.			1		
72	FEI FEI: Hi, Aunties!				1	
73	AUNTIE MEI: Oh, Fei Fei, you 've gotten so big!	1				
74	AUNTIE LING: Oh ho ho ho, it 's so good to see you .	2				
75	GRANDMA: Make way for the real cook in the family .				1	
76	FEI FEI: Oh yeah, my favorite!	1				
77	CHIN: I 'm hungry!	1				
78	AUNTIE LING: That sizzle!					1
79	AUNTIE MEI: That 's me , hun.	1				1
80	FATHER: Oh ho, I can already taste the hairy crabs.	1				
81	GRANDMA: These dumplings, almost as good as mine ...	1				1
82	FEI FEI: Mmmmm! That 's smelling SO good!					1
83	GRANDMA: Fei Fei, take a bite of this -					1
84	FEI FEI: Oh! Thanks, Ni ni!				1	
85	GRANDMA: You 're so skinny, hasn't anybody been feeding you ?	2				
86	GRANDPA: The hairy crab is a burrowing crab, known for its furry claws.	1				
87	FEI FEI: Hi, ye ye .				1	
88	MRS.ZHONG: Fei Fei, perhaps we can use my red dates for a second batch?	2				
89	FEI FEI: Mama preferred melon seeds in the paste.	1				
90	MRS.ZHONG: Oh, well, my family uses dates grown in our garden. If you wanna try one, they 're delicious –	4			1	
91	FEI FEI: I 'm probably allergic to dates.	1				
92	FEI FEI: Besides, we only make them our special way here .	3	1			
93	UNCLE: Your right or my left ? Seems like this table gets heavier every year ,right?	2	1	2		
94	AUNTIE LING: Make yourself useful –	1				
95	UNCLE: Ooo, your dumplings smell incredible!	1				

96	GRANDMA: Do we need more cups?	1				
97	FEI FEI: No rabbits at the table. You remember what momma said. Besides, that's my chair.	2			1	
98	AUNTIE LING: Let me carry that!	1				1
99	UNCLE: You need a hand with that, nai nai?	1			1	1
100	MRS.ZHONG: Oh, the table looks beautiful. Uhm, where should I sit?	1				
101	FATHER: Here , sit by me .	1		1		
102	AUNTIE MEI: Oh, could you please pass the crabs?	1				
103	MRS.ZHONG: You have a little bit of, um, sauce on the side of your...	2		1		
104	GRANDMA: It's gonna be HUGE for the Moon Festival!	1				
105	FEI FEI: Momma's favorite holiday.				1	
106	MRS.ZHONG: So, your father tells me you're fond of Chang'e.	3			1	
107	AUNTIE MEI: Ugh, poor lady that Goddess! So lonely up there on the moon. No one but Jade Rabbit to keep her company.	1		1	2	
108	AUNTIE LING: Oh, come on! Chang'e loves it up there alone! That's why she took both immortality pills instead of saving one for Hou Yi!	2		1		1
109	MRS.ZHONG: Actually, according to my mother, I might be related to Houyi-	2			1	
110	CHIN: Hou Yi, the Archer! Cho!				1	
111	FEI FEI: Augh! That's not what happened, Auntie! Hou Yi was off fighting demons-				1	1
112	CHIN: - with his bow and arrow and-!	1				
113	FEI FEI: -WHEN a robber came and tried to st-				1	
114	AUNTIE LING: : -steal the immortality pills.Yeah, yeah, yeah, she only put them both in her mouth as a hiding place... Hm. Not buying it .	4				
115	AUNTIE MEI: Chang'e floated to the sky, while her one true love stayed here .	1		1		
116	UNCLE: Now she lives with a rabbit instead of a husband .	1	1		1	
117	FEI FEI: But it wasn't her choice! She didn't try to leave Houyi behind! She misses Houyi and cries for him every day!	5	1			
118	AUNTIE LING: And how do you know that?	1				1
119	GRANDPA: They text.	1				
120	AUNTIE LING: It's just a silly myth.	1				
121	FEI FEI: It's not a silly myth. It's real. Chang'e is real.	2			1	

122	FEI FEI: She's on the moon right now! Waiting for her one and only true love. Waiting... Right, baba?	2	1		1	
123	GRANDMA: Just give her a minute.	1	1			
124	AUNTIE LING: She's at the top of her class, but she still believes in Chang'e?	2				
125	FEI FEI: It's you and me, Bungee. We're the last true believers. Ah! Ow! Ugh, not really in the mood!	4				
126	CHIN: Know what I am? A BAT!	1				
127	CHIN: Well, I hope you like dingbats, because you're going to see a whole lot more of me! Whoa! Ugh.	4				
128	FEI FEI: Not if I can help it.	2				
129	CHIN: Haven't you heard? We're gonna be brother and sister!	2			2	
130	CHIN: My mom and your dad are getting mar-	2			2	
121	FEI FEI: It's not a silly myth. It's real. Chang'e is real.	2			1	
122	FEI FEI: She's on the moon right now! Waiting for her one and only true love. Waiting... Right, baba?	2	1		1	
123	GRANDMA: Just give her a minute.	1	1			
124	AUNTIE LING: She's at the top of her class, but she still believes in Chang'e?	2				
125	FEI FEI: It's you and me, Bungee. We're the last true believers. Ah! Ow! Ugh, not really in the mood!	4				
126	CHIN: Know what I am? A BAT!	1				
127	CHIN: Well, I hope you like dingbats, because you're going to see a whole lot more of me! Whoa! Ugh.	4				
128	FEI FEI: Not if I can help it.	2				
129	CHIN: Haven't you heard? We're gonna be brother and sister!	2			2	
130	CHIN: My mom and your dad are getting mar-	2			2	
131	FEI FEI: Don't say it! Don't!	1				
132	MRS.ZHONG: I didn't want you to miss dessert.	2				
133	MRS.ZONG: I saved you a special mooncake from my hometown... without dates.	3				
134	MRS.ZONG: Oh, Chin can be rambunctious at times. But after a while you get used to him.	2				
135	AUNTIE MEI: Zhong! Get over here before I kick everyone's butt at Mahjong.	1		1		
136	MRS.ZHONG: Oh ho, yes. We'll see!	1				

137	FEI FEI: “Get used to him? ” I’ll never get used to him! What’s so “special” about your mooncake? I don’t want IT... Urgh! And I don’t want YOU. Urgh. I just want things back the way they were. He used to believe in Chang’e! He said she was absolutely real! But now he’s changed. If baba could only believe again, he would never marry that woman. He- he would remember everything. He would remember you. O Bungee!	18	1		2	
138	FEI FEI: Mama... Why is this happening? ♪Sing a Song♪ I know Chang’e is up there. But how can I prove it? She’s 384,400 kilometers away. What am I supposed to do? ♪Sing a Song♪	5		2	1	1
139	FEI FEI: Bungee, we’re gonna prove she’s real! Baba, uh... I-is it okay if I buy some things for this... science project?	4			1	1
140	FATHER: Uh, I didn’t order anything.	1				
141	TEACHER: : ...by one of the most famous poets in the Tang and Song Dynasty... it will be part of your quiz... Something you want to share with us, Fei Fei?	4				
142	TEACHER: Today you are Number 1 in class, but maybe tomorrow you’ll be Number 30. There’s no doodling allowed.	2	2			
143	FEI FEI: I did it! I did it! Uh oh.	2				
144	CHIN: We’re gonna die!	1				
145	FEI FEI: You dingbat! I didn’t calculate your extra weight!	3				
146	CHIN: Are we dead!?	1				
147	FEI FEI: We’re... we’re going up!	1				
148	FEI FEI: Get down here! This is no time to mess around!			1		1
149	CHIN: Grandpa’s diapers?!				1	
150	FEI FEI: It’s a long flight.	1				
151	FEI FEI: Mm... Wha- What’s happening? My camera...	1				
152	FEI FEI: Bungee, where are they taking us... ?	2				
153	BLUE LUNETTE: Hurry, come on! She’s expecting you!	2				
154	BLUE LUNETTE: Follow us this way!	1		1		
155	PINK LUNETTE: Follow us!	1				
156	PINK LUNETTE: Watch your step!	1				
157	YELLOW LUNETTE: You’re gonna love this!	1				1
158	BLUE LUNETTE: Oh, I can’t wait!	1				

159	CHANG'E: Huh. What butcher cut your hair?	1			1	
160	FEI FEI: I did.	1				
161	CHANG'E: Hmm... You have a round face, you need length. And you have a rogue eyebrow right... there .	3				1
162	CHANG'E: All right, Unfortunate Hair Girl . Consider yourself welcomed. You may now give me the Gift.	3	1		1	
163	FEI FEI: Um... I 'm sorry, but I didn't bring you a gift.	3				
164	CHANG'E: Of course you brought me the gift. Why else would I have sent my lions to bring you here from Earth?	5		1		
165	FEI FEI: Those were yours ?! They 're so cool and you sent them for me !	5				1
166	CHANG'E: Well of course. You were given the one thing I need to bring Houyi back.	2				
167	FEI FEI: Houyi!? I knew you 've never given up on him ; that's what I was telling my dad ! You see, I 'm in an urgent situation, I came a long way I- I - built a rocket on my own... I mean—	11		1	1	
168	CHANG'E: She 's talking, but it 's not about the Gift.	2				
169	PINK LUNETTE: No, Goddess .				1	
170	FEI FEI: What I mean is, you 're the one who believes that love never dies! Everybody knows that about you . My dad used to believe that too... But now I 'm afraid he 's giving up. If I could just have a photo to prove to my dad that you 're REAL	9	1		2	2
171	CHANG'E: Pictures. She wants pictures. Everybody wants pictures! Does this look like a photo op to you ?	2				1
172	CHANG'E: Then do it fast. Ah-ah! No gift, no photo.	1				
173	FEI FEI: But I don't know what IT is. You can have anything of mine that you want-	5				
174	Chang'e: I don't want "anything!" I want THE GIFT!	2				
175	CHANG'E: Clearly you 've lost my Gift. I sense it 's on my Moon somewhere . And I suggest you go find it ! Let's stop playing games. There's only a sliver of moon left. When the last moon dust falls, it will be too late to bring Houyi back. Lunarians ! I announce a competition! Anyone who	24		1	1	

	finds and brings me the gift will get their wish granted! If you bring it to me first, you 'll get your photo. Good luck and GOD SPEED, FIND IT! She 'll get me that gift and Jade, your potion is the final piece we need to bring Houyi back. And you will be ready, won't you ?					
176	FEI FEI: Let me through, please!	1				
177	FEI FEI: Hey, um! Can I get a- Ride?	1				
178	FEI FEI: The gift... It has to be at the crash site! What could it be!?	2				
179	CHIN: Wait up! We 'll help you find it!	2				
180	FEI FEI: I don't want your help!	2				
181	CHIN: First, we find the gift and then we -	2				
182	FEI FEI: I said I don't want your help.	3				
183	CHIN: But I just wanted to-	1				
184	FEI FEI : I never wanted you on this trip!	2				
185	CHIN: But I -	1				
186	FEI FEI: I never even wanted you in my life!	3				
187	CHIN: You can't talk to your brother like that .	2			1	1
188	FEI FEI: You 're NOT my brother.	2			1	
189	CHIN: But I could become your brother.	2			1	
190	FEI FEI: You will NEVER be my brother. Bungee? Ugh. I don't have time for this ! Will anybody help me ?! Guh! Hm, hm, hm! Whooooa! Oh! Wha?! Woo! Could I get a ride?!	5			1	1
191	BILL: Biker Chicks only.				1	
192	FEI FEI: Ahhh! WAIT! I know where the gift is!	1				
193	GRETCH: Follow the leader !				1	
194	CHIN: I just have to get that photo! C'mon Bungee.	1				
195	CHIN: You take that one and I 'll take the rest! Easy peasy. HA! Wha, wha?! WHOA WHOA WHOA WHOA! Whoa! What are these things? Ow!	2				2
196	CHANG'E: Palace Security .				1	
197	CHANG'E: What are you doing here ?	1		1		
198	CHIN: I want the photo for my sister!	2			1	
199	CHANG'E: Well, I want the gift.	1				
200	CHIN: Well, I know where it is!	2				
201	CHANG'E: Oh, you do? Bring him to the interrogation chamber.	2				
202	CHIN: Uh... is she taking me in there ? Because I won't go. I won't, I won't - I'm in! Oof!	3		1		
203	CHANG'E: How about a game? You like games?	1				
204	CHIN: You know it .	2				

205	CHANG'E: Tell you what - if you win, I 'll give you this photo. But if I win, you tell me where the gift is.	7				
206	CHANG'E: We 'll play by Lunaria rules!	1				
207	CHIN: You know what I heard?! You 're a 3,000 year old lady who ate BOTH immortality pills! Now you live alone FOREVER! I win!	5	2		1	
208	CHANG'E: No one's leaving until I get that Gift!	1				
209	CHANG'E: That little ping pong poo is no use, and we 're running out of time! UGH! This is our ONLY chance.	2				2
210	BLUE LUNETTE: Please try to stay calm. You don't want to cause another meteor shower...	1				
211	PINK LUNETTE: Do yoga with us !	1				
212	CHANG'E: I 'm caaaaaalm... Waaaa!	1				
213	PINK LUNETTE: Oh, goddess !				1	
214	CHANG'E: I 'm... so... calm.... I know the gift is somewhere near , I can feel it ! Oh... Hi Jade... Well, at least the potion is working... I 'll never see Houyi again, will I ?	6		2		
215	LULU: Ahhh, looks like the moon goddess is astronomically upset.				1	
216	GRETCH: When she 's mad this road 's a suicide mission.	1		1		
217	BULL: Kid , let's wait it out.	1			1	
218	FEI FEI: No! We 're going! Follow me !	2				
219	FEI FEI: Go left! Right! Okay, now left!		1	3		
220	FEI FEI: We gotta get through THAT canyon!	1				
221	BILL: WHOA! We 're not gonna make it !	2				
222	FEI FEI: There it is! Over there! My rocket ship! Oh, my rocket ship...	2		2		
223	FEI FEI: I 'm not sure. Let's just spread out. We 'll find it . Huh?	3				
224	GOBI: Kooophaaaa, pehhh, kaahhhh... Hi, I 'm Gobi. What's your name?	2				
225	FEI FEI: I- I 'm... Fei Fei.	1				
226	GOBI: I 'm Gobi, what's your name? I feel like we 're talking in a circle. I actually used to be a nervous talker , and I think that 's what's really great about me is that , like, I 'm so self-aware about my nervous talking. So I got to slow it down, relax, and just breathe. I 'm checking my pulse right now ... (pause) Ah! Serenity achieved.	13	1		1	2
227	FEI FEI: Who are you ? WHAT are you ?	2				
228	GOBI: Tsk! I happen to be Chang'e's most trust-	3			4	

	ed advisor . Very high-level, uh, member of the court! I mean, not like a court jester , but definitely a member of the court, like, really high up. I 'm basically indispensable.					
229	FEI FEI: Then what are you doing all the way out here ?	1		1		
230	FEI FEI: Wait! Is that THE lunar rover ... with my parachute?	1			1	
231	GOBI: I dunno. Oh, you can take my cape! But I 'm keeping these sweet moon pants. Dig it !	5				1
232	GRETCH: What's he doin' here ?	1		1		
233	BILL: I wouldn't be talking to that one if I were you .	3				1
234	LULU: Yeah, he was kicked out of the palace by the goddess .	1			1	
235	GOBI: Don't listen to them , these Lunarian chickens got a little scrambled up, hehe... It- it 's fine.(whispering) It is not fine. They are bad eggs...	4				1
236	BILL: Yeah... You little green glow worm!	1				
237	FEI FEI: Quit wasting time, we have to find the gift for Chang'e!	1				
238	GOBI: Chang'e? Chang'e! Oh oh! I wanna help. Can I help? I 'd love to help. Did I mention I can help?	5				
239	LULU: Oh! Who do I look like?! Who do I look like? (sings) Woah, oh- oh- EGGstraordinaria!	2				
240	FEI FEI: My Chang'e doll!	1				
241	GOBI: Oh, yeah, she 's amazing. I can't help but break into song when I see her !	4				
242	FEI FEI: A gift my momma gave me . This must be it !	3			1	1
243	GRETCH: Sorry newbie .				1	
244	LULU: Oho, I 'm sorry!	1				
245	FEI FEI: Give- it -back!	1				
246	LULU: Hey! Watch it !	1				
247	BILL: That 's enough out of you ! Ew...	1				1
248	BILL: Whoever gets it to the goddess first gets their wish granted!	2			1	
249	FEI FEI: You can't leave me here !	2		1		
250	FEI FEI: I 'm going to get that gift, and bring it to Lunaria!	2				
251	GOBI: Lunaria? Well, you 'll need a guide ! And guess what? This guy used to both work and live in the palace.	1			1	

252	FEI FEI: As soon as I get that gift back, I 'm taking it to Chang'e.	3				
253	GOBI: Oh, oh, oh, oh pleeeeee let me help you bring a gift to the Goddess !	2			1	
254	GOBI: Let me finish, -eeeeeeeeeee-	1				
255	FEI FEI: Okay okay! Just stop making that noise					1
256	GOBI: But my whole point is I 'm a nervous talker and I 'm starting to work on that . I realized, 'wow I am talking really fast,' and I thought to myself , ' you should relax.' So I 've been working on slowing it down and breathing and -- uh oh - AH! Oo! Uh! Ah... Sometimes it causes me to get a little tongue tied. Ugh! I hate it when this happens. Whoa!	14	1		1	2
257	FEI FEI: Oof! Gobi... what's happening? Please tell me they 're not hungry.	2				
258	GOBI: They 're not hungry! I 'm lying! They 're VERY hungry! I 've NEVER seen them this ravenous! Ahh! Run away! They 're going to Lunaria Lake to feed!	6				1
259	FEI FEI: Hey, hey! I know this game!(Beat) Sorry about this -	1				1
260	FEI FEI: Whoo! We should catch up to those biker chicks in no time.	1			1	
261	GOBI: [SLURPING EFFORTS] Woo! That was a bonding experience! Do you feel close to me, because I feel closer to you - I feel like this is amazing! Besties forever , uhn, forever, uhn, forever - uh uh uh uh, chicka chicka - Huh?! Good times, good times...	4	1	2		2
262	FEI FEI: So, why were you living by yourself ?	2				
263	GOBI: That 's a personal question... But, since you and I are like family now [LAUGHS TO HIMSELF] I can tell you . It happened a long time ago . The Goddess exiled me from Lunaria because of a song I sang to her .	7	2		2	1
264	FEI FEI: She exiled you over a song? She 's nothing like mamma said she 'd be... Mamma said she was kind and gentle, graceful as a swan landing on a quiet lake.	5			2	
265	GOBI: She was all those things, until Houyi died. [SIGHS] And then she just pushed us all away.	3				1
266	FEI FEI: Once you lose the person you love the most.	2				
267	GOBI: It changes you .	2				

268	GOBI: After I sang that song, the Goddess disappeared. All the lights in Lunaria just went out. We call it the big darkness.	3			1	
269	FEI FEI: That song... will you sing it for me ?	3				
270	GOBI: Ah, I don't know. The acoustics aren't good when you're singing on top of a frog..	2		1		
271	FEI FEI: You asked her that ?	2				1
272	FEI FEI: What are you doing?	1				
273	FEI FEI: I don't lounge.	1				
274	FEI FEI: I just want things to go back to how they were.	2				
275	FEI FEI: So... that's the song you sang to her ?	2				1
276	GOBI: No... It was another song.	1				
277	GOBI: Yeah, that's the song.					1
278	CHANG'E: Jade? What's going on with you ? Oh, it worked! You've - you've done it and just in time!	4	1			
279	CHANG'E: Now I just need that gift.	1	1			
280	FEI FEI: Why did I ever let those bikers into my life?	2			1	
281	GOBI: [GASPS] There they are, ha!	1		1		
282	FEI FEI: There's my doll!	1		1		
283	GOBI: Don't worry. I got this . Uh oh. AHHH!	1				1
284	GOBI: Aww, hey little guys .				1	
285	GRETCH: Where is it ?	1				
286	GRETCH: Ah! Are you nuts!? It's mine!	3				
287	FEI FEI: Give it back! HEY! Ugh! URGH!	1				
288	GRETCH: Get your grubby mitts off!	1				
289	GOBI: Fei Fei? You can come out, they're gone now . Come out, Fei Fei. I'll do anything to make you okay, anything! What do I have to do?	5	1			
290	FEI FEI: Look up! Oh, no...			1		
291	FEI FEI: I've lost everything now .	1	1			
292	GOBI: Not everything. You still have this... and this... and... This! And you're alive... That's a plus.	2				1
293	FEI FEI: That gift was my only chance to stop my father from getting remarried.	2			1	
294	GOBI: Re-married? Your mother is—I mean, is she... gone?	3			1	
295	FEI FEI: Now I'm stuck here . The gift is gone, and my dad will marry that awful woman with her horrible boy!	3	1	1	3	
296	GOBI: What horrible boy ?				1	
297	FEI FEI: A ridiculously annoying boy .				1	

298	GOBI: Nobody likes annoying creatures! They are the worst!	1				
299	FEI FEI: He 's always making faces—	1				
300	FEI FEI: He plays leapfrog all the time —	1	1			
301	FEI FEI: He thinks he can hang upside down like a bat and run through walls—	2				
302	FEI FEI: And he 's always interrupting me —	2				
303	GOBI: Let me finish-- he plays leapfrog? Is that where you got the idea for us to ride on those frogs?	4		1		
304	FEI FEI: No! I mean, not really.	1				
305	GOBI: And he hangs upside down like a bat, like you did when you almost got scorched? Is that where you got that idea?	4				2
306	FEI FEI: No! Ugh. Anyway, I can't stand him .	2				
307	GOBI: I can't stand him either. (beat) Did you say he can run through walls?	4				
308	FEI FEI: Forget it , all right?	1				
309	GOBI: I would love to have a brother . You know, but then again, I've been alone for a thousand years . How many years have you been alone?	4	2		1	
310	GOBI: Well, give it time. You might change your mind. I think Miss Grumpy-Pants is hungry. Why don't we eat something? Everything looks better when your tummy's full. Ooo! There's a tasty map right here . Hm, mmm, delicious. Have some map.	6	1		1	
311	GOBI: Yech, I can't believe you eat moon cakes. That 's barbaric.	2				1
312	FEI FEI: These mooncakes don't have feelings. Ow! What's this ? Looks like the broken half of something. [SIGHS] Chin probably found it somewhere and thought it would be funny to bake it into a mooncake. I told you he was annoying.	6		1		2
313	GOBI: Wait a minute - why does this look familiar? Nope - never seen it .	1	1			1
314	FEI FEI: This half forms a whole with that symbol. This Amulet, Gobi! It 's the gift! [GASP] There's still a chance. We 've gotta get this to Chang'e! Come on!	2				3
315	CHIN: We need to help Fei Fei! NOOO! BARRIERS!!!! RAHH! Oo... [GROANS] I did it ! Bungee? Maybe we did it .	5				

316	CHANG'E: If she's coming with the gift, it has to be now .	2	1			
317	CHIN: Fei Fei! Oh my gosh, I'm so happy to see you!	3				
318	FEI FEI: You're okay!	1				
319	CHIN: It was so crazy! The poles were all moving, and then I was surrounded –	2				
320	FEI FEI: Look! We got the gift!	1				
321	GOBI: Hi, I'm Gobi!	1				
322	CHIN: Rad. I'm Chin.	1				
323	GOBI: Double rad, I just returned from a thousand years in exile. I wonder if I'll run into anyone I know--	4	1			
324	GOBI: Fei Fei, get it! No, no, no! Leave me be!	2				
325	BLUE LUNETTE: We're almost out of time!	1				
326	YELLOW LUNETTE: Oh, hurry, come this way!			1		
327	BLUE LUNETTE: Goddess, it's here!	1		1	1	
328	FEI FEI: I think this is the gift you're looking for.	2				
329	CHANG'E: Of course, the other half of the Amulet! Our two halves can make us whole again. Now you can come back to me . ♪SONG - YOURS FOREVER (Reprise) ♪	4	1			
330	HOUYI: Chang'e, I cannot stay. You have to move on.	2				
331	HOUYI: Our love is forever .	1	1			
332	CHANG'E: Please don't leave me again! HOUYI!	1				
333	GOBI: It's the darkness! Oh no.	1				
334	FEI FEI: Oh... What is this place?			1		
335	YELLOW LUNETTE: It's impenetrable.	1				
336	PINK LUNETTE: Only the goddess has ever gone in there .			1	1	
337	FEI FEI: Let me try...	1				
338	BLUE LUNETTE: I told you , you can't go in –	3				
339	GOBI: How did you do that?!	1				1
340	PINK LUNETTE: No, no, no! If you go in there , you may never come out again.	2		1		
341	GOBI: You may never go home again. Wait!	1				
342	FEI FEI: Chang'e? It- it's me... Fei Fei? Bad Haircut Girl . I'm here to bring you back. Mom?	3		1	2	
343	FEI FEI: Momma!				1	
344	GOBI: Over here! Fei Fei! This way!			2		
345	BLUE LUNETTE: I was afraid of this . She's stuck now .	2	1			1

346	BUNGEE: Chin runs to the barrier, banging on it -	1				
347	CHANG'E: What are you doing here ? You don't belong here .	2		2		
348	FEI FEI: But I do belong here .	1		1		
349	CHANG'E: You can't stay here . You 'll only end up lonely for all eternity, like me . You have to move on.	4		1		
350	CHIN: Am I still a dingbat?	1				
351	FEI FEI: Yes, but you 're MY dingbat.	2				
352	CHIN: Can we go home now ?	1	1			
353	FEI FEI: Yeah... Wait. What about you ?	1				
354	CHANG'E: I think it 's too late for me . Houyi is not coming back.	3				
355	GOBI: Remember when we chased those mean chickens? Yeah, they were mean! Remember when you lassoed a frog with my tongue? Remember when we said goodbye?	5				1
356	FEI FEI: You mean like, right now ?	1	1			
357	FEI FEI: If you wanna stay... you can. I 'll be okay... You have a new life now . Go. Goodbye Bungee.	4	1			
358	CHANG'E: Thank you for bringing me the gift, Fei Fei.	1				
359	FEI FEI: I wish it had given you everything you wanted.	4				
360	CHANG'E: It did. The real gift was you .	2				
361	GOBI: Bye, Fei Fei! Besties forever ! For ever! Forever! Chick-a Chick-a Forever! Chick-a Forever! Chick-a Chick-a. Forever! Chick-a Chick-a. Forever!		1			
362	FEI FEI: Zhong Ayi , can I help you with that?	2			1	
363	MRS.ZHONG: Oh! Well of course. You know the moon festival is my favorite night of the year . My Nai Nai always told me the circle of a mooncake is the symbol of a family coming together. Hm?	4	2		2	
364	UNCLE: Huh, the table's already out there ! Whew!					1
365	GRANDMA: Now be careful, it's hot.	1	1			
366	FATHER: Fei Fei sit here -			1		
367	MRS.ZHONG: Come sit by us .	1				
368	MRS.ZHONG: Be careful! If he does that again, he may end up as your sister 's next science experiment.	3			1	1
369	FATHER: Don't tell him that !	1				1

370	GRANDMA: It's the Moon Festival and... No moon!	1				
371	AUNTIE MEI: Chang'e must be so sad, hidden behind those clouds, dreaming of her one true love.	1		2		
372	AUNTIE LING: Oh come on, don't start that again!					1
373	AUNTIE MEI: Start what?! It's romantic!	1				
374	GRANDMA: No playing with your food at the table.	1				
375	UNCLE: Oo. Can I , uh... are you gonna eat that ?	2				1
376	AUNTIE LING: Not now , we're talking about Chang'e!	1	1			
377	FATHER: Looks like the moon has decided to come out for us after all... What do you think Jade Rabbit's making tonight ?	2	1			
378	FATHER: Moooooon mush. You laugh just like your momma .	2			1	
379	FEI FEI: I know baba .	1			1	
380	FATHER: Should we head back?	1				
381	FEI FEI: I'll be right there . Ugh!	1		1		
382	FEI FEI: All right you dingbat!	1				
383	CHIN: Mom! Fei Fei's chasing me!	1			1	
384	FEI FEI: No I'm not!	1				
385	MRS.ZHONG: Stop chasing your sister!	1			1	
Total		768	56	65	112	75

Note:

P : Person Deixis

T : Time Deixis


Pc : Place Deixis

S : Social Deixis

D : Discourse Deixis

APPENDIX 3

FORM K 1



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

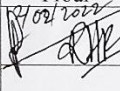

Yth : Bapak/Ibu Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**


Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 135 SKS

IPK = 3,66

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	
	Deixis In Over The Moon Movie Script.	
	The phenomenon of "JAKSEL" slang in the TikTok application.	
	Analyzing language etiquette in Deddy Corbuzier's podcast.	


Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 10 Februari 2022
 Hormat Pemohon,

 Riana Purwati

Dibuat Rangkap 3 :
 - Untuk Dekan/Fakultas
 - Untuk Ketua/Sekretaris Prodi
 - Untuk Mahasiswa yang bersangkutan

APPENDIX 4

FORM K 2



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Deixis In *Over The Moon* Movie Script


Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Prof. Amrin Saragih. MA. Ph.D.

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 10 Februari 2022
 Hormat Pemohon,




Riana Purwati

Dibuat Rangkap 3 :

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

APPENDIX 5


FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
 Jl. Mukhtar Basri BA No. 3 Telp 6622400 Medan 20217 Form K3

Nomor : 526 /II.3-AU/UMSU-02/F/2022
 Lamp : ---
 Hal : Pengesahan Proyek Proposal
 Dan Dosen Pembimbing

Assalamu`alaikum Warahmatuullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Riana Purwanti
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Deixis In *Over The Moon* Movie Script


Dosen Pembimbing : Prof. Amrin Saragih, M.A, Ph.D

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :


1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa Perpanjangan tanggal 25 Februari 2023

Wa`alaikumsalam Warahmatuullahi Wabarakatuh.

Medan, 24 Rajab 1443 H
25 Februari 2022 M



Dekan



Dra. Hj. Samsuarnita, M.Pd
NIP. 19670604199303 2 002

Dibuat rangkap 4 (empat)

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan

WAJIB MENGKUTI SEMINAR

APPENDIX 6



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/ Prog. Studi : Pendidikan Bahasa Inggris
Nama : Riana Purwati
NPM : 1802050100
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Deixis in *Over The Moon* Movie Script

Tanggal	Deskripsi Hasil Bimbingan	Tanda Tangan
08 Februari 2022	Acc Judul	
19 Mei 2022	Chapter I : formulation of the problem Subject of the study	
	Chapter II : Theoretical framework Conceptual framwork	
25 Mei 2022	Chapter I : Identification of the problem Chapter II : Conceptual framwork Chapter III : Technique of data Collection	
31 Mei 2022	Acc Proposal	

Diketahui/Disetujui
Ketua Prodi


Pirman Ginting, S.Pd., M.Hum

Medan, 31 May 2022

Dosen Pembimbing

Prof. Amrin Saragih, MA., Ph.D.

APPENDIX 7



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL


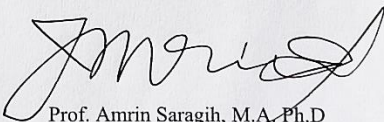
Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata-1 bagi :

Nama Lengkap : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : Deixis in *Over The Moon* Movie Script

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.


Medan, 05 Juli 2022

Disetujui oleh :

<p>Dosen Pembahas</p>  <p>Resty Wahyuni, S.Pd, M.Hum</p>	<p>Dosen Pembimbing</p>  <p>Prof. Amrin Saragih, M.A. Ph.D</p>
---	--

Diketahui Oleh :

Ketua Program Studi

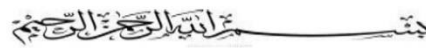


Pirman Ginting, S.Pd, M.Hum

APPENDIX 8



MAJELIS PENDIDIKAN TINGGI
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
 Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa dibawah ini:

Nama : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Deixis in *Over The Moon* Movie Script

Pada hari Kamis, 16 Juni 2022 sudah layak mejadi proposal skripsi.

Medan, 18 Juni 2022

Disetujui oleh:

Dosen Penguji

Resty Wahyuni, S.Pd, M.Hum


Dosen Pembimbing

Prof. Amrin Saragih, M.A, P.Hd

Diketahui oleh
 Ketua Prodi

Pirman Ginting, S.Pd, M.Hum

APPENDIX 9



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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 Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris


Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Kamis
 Tanggal : 16 Juni 2022
 Dengan Judul Proposal : *Deixis in Over The Moon Movie Script*

Demikianlah surat keterangan ini kami keluarkan diberikan kepada mahasiswa yang bersangkutan. Semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahteralah kita semuanya. Amin.

Dikeluarkan di : Medan
 Pada Tanggal : 05 Juli 2022


Wassalam
 Ketua Program Studi
 Pendidikan Bahasa Inggris



Pirman Ginting, S.Pd, M.Hum

APPENDIX 10

FORM K 1



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Perihal : Permohonan Perubahan Judul Skripsi

Bismillahirrahmaanirrahim
 Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Riana Purwati
 NPM : 1802050100
 ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Judul Pertama


Deixis In *Over The Moon* Movie Script

Menjadi

Deixis in *Over The Moon* Movie Script


Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Ketua Program Studi
 Pendidikan Bahasa Inggris



Pirman Ginting, S.Pd, M.Hum


Dosen Pembahas



Resty Wahyuni, S.Pd, M.Hum

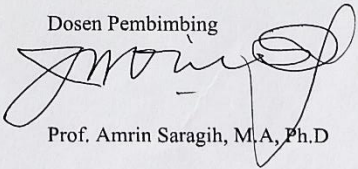
Medan, 30 Juni 2022

Hormat Pemohon




Riana Purwati

Dosen Pembimbing



Prof. Amrin Saragih, M.A, Ph.D

APPENDIX 11



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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 Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Saya yang bertandatangan di bawah ini :

Nama : Riana Purwati
 NPM : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Deixis in *Over The Moon* Movie Script


Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat oleh orang lain dan juga tidak tergolong plagiat
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga dan dapat dipergunakan sebagaimana semestinya.


Medan, 05 Juli 2022

Hormat saya
yang membuat pernyataan



(Riana Purwati)

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris



Pirman Ginting, S.Pd, M.Hum

APPENDIX 12



UMSU
Unggul Cerdas Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400
 Website : <http://fkip.umsu.ac.id> E-mail : fkip@yahoo.co.id

Nomor	: 1372 /II.3.AU/UMSU-02/F/2022	Medan, <u>08 Dzulhijjah</u>	1443 H
Lamp	: ---	07 Juli	2022 M
Hal	: Permohonan Riset		

Kepada Yth, Bapak Kepala
Universitas Muhammadiyah Sum. Utara
di
Tempat

Bismillahirrahmanirrahim
Assalamualaikum Wr. Wb.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan/aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu untuk memberikan izin kepada mahasiswa kami untuk melakukan penelitian/riset di Pustaka yang Bapak pimpin, Adapun data mahasiswa kami tersebut sebagai berikut :

Nama Lengkap	: Riana Purwanti
NPM	: 1802050100
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Deixis in <i>Over The Moon</i> Movie Script.

Demikian hal ini kami sampaikan. Atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin





Dekan
Dra. Hj. Samsuurnita, M.Pd
NIDN : 0004066701

Penting!!



APPENDIX 13



UMSU
Unggul | Cerdas | Terpercaya
Bila berprestasi, berprestasi, agar dapat
menjadi kebanggaan

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT. PERPUSTAKAAN

Terakreditasi A Berdasarkan Keputusan Perpustakaan Nasional Republik Indonesia No. 00059/LAP.PT/IX.2018
Pusat Administrasi : Jalan Kapten Mukhtar Basri No. 3 Medan 20238 Telp. (061) 66224567
🌐 <http://perpustakaan.umsu.ac.id> ✉ perpustakaan@umsu.ac.id 📠 perpustakaan_umsu

SURAT KETERANGAN
Nomor : 1673 /KET/II.3-AU/UMSU-P/M/2022



Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama	: Riana Purwati
NIM	: 1802050100
Univ./Fakultas	: UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi	: Pendidikan Bahasa Inggris

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

“Deixis in Over The Moon Movie Script”

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 28 Muharram 1444 H
26 Agustus 2022 M

Kepala UPT Perpustakaan



Muhammad Arifin, S.Pd, M.Pd

APPENDIX 14



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Nama : Riana Purwati
N P M : 1802050100
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Deixis in *Over The Moon* Movie Script

Tanggal	Materi Bimbingan Skripsi	Paraf	Keterangan
22 Agst 2022	Abstract		Revised Form
22 Agst 2022	Chapter I : The ^{significant} important of the study		of writing
24 Agst 2022	Chapter I & II		Accepted
26 Agst 2022	Chapter III : Technique of Data Analysis		Revision of writing research steps
30 Agst 2022	Chapter III		Accepted
30 Agst 2022	Chapter IV : Data analysis		Table changed to appendix
03 sep 2022	Chapter IV		Accepted
03 sep 2022	Chapter V : Suggestion		Add one more suggestion
08 sep 2022	Chapter V		Accepted
08 sep 2022	Acc skripsi		Accepted for thesis defence

Medan,


Diketahui oleh :
Ketua Program Studi

Pirman Ginting, S.Pd, M.Hum

Dosen Pembimbing

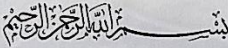
Prof. Amrin Saragih, M.A. Ph.D

APPENDIX 15


UMSU
 Unggul | Cerdas | Terpercaya
Bila menulis surat ini, agar disebutkan nomor dan tanggalnya.

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT. PERPUSTAKAAN
 Terakreditasi A Berdasarkan Ketetapan Perpustakaan Nasional Republik Indonesia No. 00059/LAP.PT/IX.2018
 Pusat Administrasi : Jalan Kapten Mukhtar Basri No. 3 Medan 20238 Telp. (061) 66224567
 http://perpustakaan.umsu.ac.id | M perpustakaan@umsu.ac.id | perustakaan_umsu

SURAT KETERANGAN
 Nomor : 1674 / KET/II.3-AU /UMSU-P/M/2022



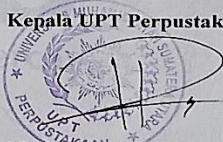
Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Riana Purwati
NPM : 1802050100
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 28 Muharram 1444 H.
 26 Agustus 2022 M.

Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd

APPENDIX 16



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

=====

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Yang Bertanda Tangan Dibawah Ini, Mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

Nama Lengkap : Riana Purwati
 Tempat, Tanggal Lahir : Pulau Gambar, 31 Desember 1999
 Agama : Islam
 Status Perkawinan : Belum Kawin
 Nomor Pokok Mahasiswa : 1802050100
 Program Studi : Pendidikan Bahasa Inggris
 Alamat : Dusun VIII Desa Pulau Gambar Kec. Serba Jadi
 No. HP : 085361410041

Melalui surat permohonan tertanggal 14 September 2022 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya bahwa saya :

1. Dalam keadaan sehat jasmani maupun rohani
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan atas pertanyaan penguji.
3. Bersedia menerima keputusan panitia ujian skripsi dengan ikhlas tanpa mengadakan gugatan apapun.
4. Menyadari bahwa keputusan panitia ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

Demikian surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu semoga Allah SWT meridhoi saya. Aamiin.

Saya Yang Menyatakan



Riana Purwati

NPM : 1802050100

APPENDIX 17

Curriculum Vitae

Biodata	
Nama Lengkap	Riana Purwati
Tempat, Tanggal Lahir	Pulau Gambar, 31 Desember 1999
Jenis Kelamin	Perempuan
Umur	22 Tahun
Kewarganegaraan	Indonesia
Agama	Islam
Status	Belum Menikah
No. HP	0853-6141-0041
E-mail	rianapurwati31@gmail.com

Background of Education

Year	School
2005-2006	TK. Nurul Iman
2006-2012	SDN 106844 Pulau Gambar
2012-2015	MTs.S. Al-Washliyah Pulau Gambar
2015-2018	SMKN 1 Galang
2018-2022	English Department at University of Muhammadiyah Sumatera Utara